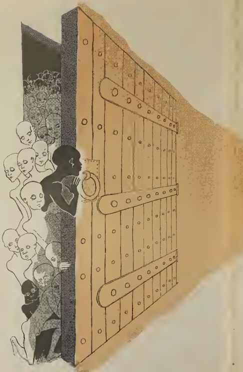

書を

天井桟敷拡異色レヴュー

隠りて歌っ

it

IT 65 Sept 26 · Oct 9 · 2/-

1969

投護防應該

怎様進行つ

（火）7日（土）・新宿厚生年金小ホール、600円 前売5

TAKE DOWN THE
BARRICADES AND
LET US IN

THE BARRICADES
STAY UNTIL DEMANDS
ARE MET

it

IT/65 Sept 19-Oct 2 1969
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DEADLINES FOR NEXT ISSUE

[illegible]

Small Ads, Advertising	Wed 1st Oct.
What's Happening	Thurs [illegible]
Editorial Copy	Wed 1st Oct.
Music Copy	Tues 30th Sept.

BLACK POWER [illegible] Notting Hill [illegible] Black Power [illegible] Tricontinental Outpost [illegible] and brutality."

[illegible]

[illegible] people [illegible]

[illegible] Typing, Artists [illegible] are WELCOME

Contact [illegible]
TRICONTINENTAL OUTPOST,
31 St [illegible] Road London W11

LETTERS

Dear IT

[illegible] period of [illegible]

I [illegible] work but now [illegible] friends have the same [illegible] days.

Maybe IT spends too much time [illegible] I'm [illegible] in discovering what I should have [illegible] years ago [illegible]

Can you get [illegible] this area [illegible] small talk

I am

GREGORY
22 [illegible] Rd
[illegible] Lincs.

Dear IT

Maybe you can print this letter [illegible] your issue, I'm sitting here in a Turkish jail [illegible] I got sentenced for hash with 2½ years. [illegible] people, if they can send me some drawings or pictures [illegible] or what they ever like to send me that I [illegible] this fucking time.

Love & Peace,

DIETRICH SCHMIDT
[illegible]
[illegible] Uskudar.

Dear IT

Arts Labs are concerned with [illegible] I am getting an [illegible] newsletter together [illegible] every Arts Lab throughout the country at regular intervals.

[illegible] the Labs [illegible] of keeping [illegible] the movement [illegible] any one [illegible] the country and have some certainty of the message getting through.

If anyone is [illegible] Nick Godwin [illegible] Avenue, Hayes, [illegible] 01-[illegible] 3857 [illegible] views.

Love & Peace

NICK GODWIN

DECLARATION OF INTENT

The recent issues of IT [illegible] by guest editors, which has proved [illegible] way of bringing [illegible] fresh ideas into the paper. However [illegible] feel the time has come to establish a balance between [illegible] the paper a different identity and [illegible] taking an editorial platform on policy.

[illegible]

[illegible]

'Tell me if anything was ever done?'

LIFE

This morning
Life was strewn on the floor
Bits — a breath, memory [illegible]
Picked up
Put on
And walked out of the door

This evening
Man ran to unpack his mind
One travelling cloak stopped
One stone that seemed [illegible]
Sunglasses cracked
A record warped
Postman's [illegible] seal
And a book fingered [illegible]

This night
Man crawled into his unpacked mind
And quietly let the lid shut tight

ODE TO AN ESCULATOR
WAY OF LIFE

What fucks me
Is the stupidity
Of it all.

It's [illegible] going down the esculator
Watching a [illegible]
Passing up on the other side
And up the esculator
Which is about the same
As going down
Except it's going up
And the [illegible]
Is passing down on the other side

What fucks me
Is the stupidity
Of it all
Like going up
A down going esculator
And that's like going down
An up going esculator
And that's like where you're started
And that's like where you're at
And that's like where you're finished
And that fucks you

VARIATIONS ON A THEME

[illegible] out of mind
The [illegible] leap of faith was made
[illegible] on two hind legs

[illegible] out of mind
Caught by an ever [illegible]
He found that he was [illegible]

[illegible]
To gods
[illegible]
To gold
And [illegible]
To [illegible]
[illegible]
[illegible] all his mighty works

[illegible]
[illegible] hollow
[illegible]
[illegible] freedom
[illegible]
[illegible] all the mighty works

[illegible] out of mind
[illegible] that he WAS man
[illegible]
[illegible] only his
[illegible] to never be
[illegible] search for man

TELL ME IF ANYTHING WAS
EVER DONE?

[illegible] dying graffiti
[illegible] irony
To [illegible] shadows that try
Sculpting wet sand
Before the flowing tide

Tell me if anything was ever done?
Before I weep to a narrow bed of fear
And turn to face the cold stare
Of my mirror Mona Lisa
Whose eyes so follow everywhere
And here find no reflection.

Tell me if anything was ever done?
And if anything was ever done
Or thought not to have been done
Or done and not known to be done
Whose to know or not know?
Except the questions and the question.

Sarah Boston

Mila Peters

映画時評

BERKELEY is a whole store of life charged with people explosive for change. The nucleus is constituted mainly by the student activists and possibly the Black Panthers. Surrounding this are the people off setting change by the communication media of literature, exchange of ideas, and generally turning people on both verbally and otherwise to their thing. As these two change elements are interwoven, there is an enormous feeling of togetherness.

Daily social life is pivoted on Telegraph Avenue. I walk along hearing the throb of the Hare Krishna Mantra. Everywhere people are smiling, standing by, [illegible], or sitting propped-up against shop windows, under 21's [illegible] brown paper bags — generally hosting quarts of Red Mountain Wine. Walking further I reach Cody's the main bookstore, congested with people sitting cross-legged outside selling their flowers, candles, woven headbands, belts and leather sandals. A guy meandering round the mass of people with a large plastic bowl comes over.

Spare change for grass for the people?

I shake my head. No bread. He smiles and bends down to kiss my forehead.

The Hare Krishna people have now collected a large group of novices who are joining the dancing and singing, or sit cross-legged in their midst, heads bowed, bodies undulating with the music.

Wandering on I pass posting boards, 'wanting chick to hail — anytime anywhere anyplace anyhow'. Scorpio guy wants chick for hitching to Mexico, share every thing.

Pass through a group sandwiching the sidewalk on either side who ask "Spare change, spare change?" regardless of whether anyone is walking past. Opposite stand a couple, carefully picking their prey from straights with ice-creams and long hairs. Within half an hour they have $1.75 enough for two decent meals.

Across the street, two cops swing out of their car and begin hassling two black kids.

A guy walks down the Ave shouting free food, free food, clutching in his hand a huge steel pot. Looking into the brown depths I ask what it is. 'Chili beans,' he says offering me the ladle. Why are you giving them away? He had been told to grab all he could 'git and get out of his rush pad'. [illegible] A straight middle aged couple walks by. I tell him to go and ask them if they would like some. He did — but they didn't want any.

Reaching the record shop I stop to listen to Blind Faith. A cluster of people sit gathered around the outside amplifier [illegible] latest on his book

I reach the campus. Red headed Herbert is there as usual with a large crowd gathered round him, [illegible] A few newsmen [illegible] the plagues that will beset us [illegible] the Student Union — a huge modern building that seems to be made solely of glass and white [illegible]

The centre of another crowd [illegible] aged [illegible] couple singing hymns and [illegible] Two people start dancing.

Walking through the campus are sellers of the 'Berkeley Barb' and the 'Black Panther' newspapers. The Berkeley Tribe [illegible] Laugh and point at the [illegible] the Student Union [illegible]

I leave the Campus and wander down the [illegible] side of Telegraph. A large lorry is coming up the street, [illegible] The message gets [illegible] the traffic on Telegraph Ave. [illegible] middle of the street.

There is a lot of mescaline and acid around the Bay Area at the moment. People on a health trip can buy 'drop-outs' [illegible] LSD. They actually consist of Lysergic-19 [illegible] cost of food is actually hard [illegible]

There are about four Draft Counselling and Help Services in and around Berkeley. Apparently 75% of those who don't yet have a [illegible] the draft, 40% to 50% can fail the physical tests.

At Draft Help there is a list ranging from allergies, asthma, [illegible] physical examination.

The cost of medical care in America is [illegible]. There is no National Health, although there is Medicare which [illegible] the Free Clinic [illegible]

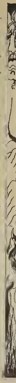
In the Free Church — a small empty church, [illegible] evening from 5.30 pm till 7.30 pm [illegible] prepared.

The Telegraph Avenue Summer [illegible]

Huckleberry's for Runaways is actually operated by [illegible]

The Golden Gate Free University is the result of the [illegible]

Angela Brooks



What's Happening??? Well may you ask. I finally did it, and now — [illegible] London. Your objections/approvals are very welcome — and now the news . . . . It would be very nice to hear from you and what is happening or otherwise — any gatherings/events, [illegible] they 3 million people at the Isle of Sheppey to hear Englebert or a group of 4 reading poetry at some guy's house. If you start an arts lab/newsheet/mag tell us for fame's sake and maybe encouragement to other's less fortunate.

COUNTRY DAY BY DAY

FRIDAY SEPT 26

BUXTON. [illegible]

[illegible]

SATURDAY SEPT 27

[illegible]

SUNDAY SEPT 28

[illegible]

MONDAY SEPT 29

[illegible]

TUESDAY SEPT 30

[illegible]

WEDNESDAY OCT 1

[illegible]

THURSDAY OCT 2

[illegible]

FRIDAY OCT 3

[illegible]

SATURDAY OCT 4

[illegible]

SUNDAY OCT 5

[illegible]

MONDAY OCT 6

[illegible]

TUESDAY OCT 7

[illegible]

WEDNESDAY OCT 8

[illegible]

THURSDAY OCT 9

[illegible]

FRIDAY OCT 10

[illegible]

SATURDAY OCT 11

[illegible]

SUNDAY OCT 12

[illegible]

COUNTRY FREE

[illegible]

COUNTRY CONTINUOUS

(1) DO IT YOURSELF

ARTS LABS

[illegible]

FARNHAM. Arts Lab [illegible]

[illegible]

LIVERPOOL

[illegible]

OTHER ARTS LABS How about some communication then? between us and other labs — strength [illegible] Tell us what you're doing and maybe it will encourage other people to start labs up [illegible] you know. If it can happen in little [illegible] it can happen here type of thing. The [illegible] to give the country a chance of communicating — so please do.

NEWSPAPERS/ MAGAZINES

[illegible]

HEY YOU OUT THERE! Of course we're interested in the shifting scene but we also want to know about the permanent groups — the workshops newspapers magazines — anything going on there. Those are your arts labs, your papers, theatre yourselves and us. In [illegible]. We've put in only what we've been told about [illegible] we're not able to [illegible] all there are [illegible] and there are other arts-labs/clubs etc. [illegible] interesting happenings not listed [illegible] let us know. We can probably help. Use IT to build up a genuine information network that will turn you on to your area — and others.

COUNTRY CONTINUOUS

(2) READY MADE

[illegible]

BRIGHTON [illegible]

SOUTHEND [illegible]

ATHERSTONE [illegible]

[illegible]

HULL [illegible]

BIRMINGHAM [illegible]

COUNTRY COMMUNITY SERVICES

[illegible]

BIRMINGHAM [illegible]

LONDON COMMUNITY SERVICES

PEOPLE NOT PSYCHIATRY (PNP Network) [illegible]

RELEASE [illegible]

[illegible]

LAW SOCIETY (Legal Aid) 113 Chancery Lane WC2, [illegible]

[illegible]

NATIONAL COUNCIL FOR CIVIL LIBERTIES 4 Camden High St, NW1 [illegible]

[illegible]

BITS

NOTTING HILL PEOPLE'S ASSOCIATION People's Centre Clydesdale Rd, W11

Statement to the police – September 2nd 1969

After considering plans made for the improvement of traffic and road safety conditions by the Royal Borough of Kensington & Chelsea we wish to make the following observations and demands.

1. The proposed plan to block Talbot Rd will decrease the flow of traffic along Talbot Road but will increase the amount of traffic using Westbourne Park Road and lead to an increased one way flow down Clydesdale Road, Colville Gardens and Colville Road. This will increase the existing danger to pedestrians using Westbourne Park Road and make the Talbot Road/Clydesdale Road/Colville Gardens, the Colville Terrace/Colville Gardens and the Clydesdale Road/Westbourne Park Road junctions particularly dangerous. No proposals have been made about the Westbourne Grove/Colville Road intersection which has been the cause of many accidents over the years.

WE DEMAND (a) That a zebra crossing is placed on Westbourne Park Road close to its junction with Clydesdale Road to enable safe crossing particularly for mothers and children on their way to and from school.

(b) A lolly pop man should be appointed before the new school term begins, to patrol the Clydesdale Road/Westbourne Park Road crossing.

(c) Until the traffic management scheme is put into operation a lolly pop man should be provided at the Talbot Road/Powis Square crossing.

(d) Emergency traffic lights should be installed at the Colville Road/Colville Terrace crossing until the management scheme is introduced.

(e) Clear priority lines should be put down on the road at the dangerous intersections outlined above.

(f) Immediate action to simplify the Westbourne Grove/Colville Road junction.

2. The whole area between Westbourne Park Road and Tavistock Crescent is a death trap. Few of the areas roads are marked and cars use the area for short cuts and travel at speed through the crowded streets.

WE DEMAND (a) A traffic management scheme that will close this area to through traffic.

(b) Clear lines on the road showing priority at each junction.

(c) Immediate action to establish right of way at the Tavistock Road/Tavistock Crescent junction.

3. The emergency traffic control at Portobello Road/Golborne Road crossroads is forcing traffic down residential side streets like Wheatstone Road and Raddington Road. Road works and double parking have made Acklam Road, St Ervans Road and Golborne Road exceedingly dangerous.

WE DEMAND (a) Traffic lights at the Golborne Road/Portobello Road crossroads until the one way system.

(b) Clear lines on the roads showing priority at every junction Acklam Road and the Great Western Railway

(c) A zebra crossing with lolly pop man on Golborne Road by Kensal New Town

(d) Parking banned on Golborne Road between Wornington Road and Portobello Bridge

4. Cars and lorries travel through our streets at too great a speed and with no regard for the safety of its inhabitants.

WE DEMAND (a) Immediate consistent control of car speeds by police

(b) Immediate investigation of possibilities of introducing chicanes, concrete blocks, [illegible] at road junctions any [illegible] that will make it uncomfortable or impossible for vehicles to travel at speed.

5. Notting Hill is a dangerous place in which to live. Several children are knocked down by cars each week many accidents never appear in official records. Complaints have been made to [illegible] for years. Very little has changed. We want action before the new school term begins so that [illegible] nothing happens we will initiate a programme of direct action until we get what the area needs. If junctions are dangerous they can be blocked. If cars speed they can be stopped. If there is a shortage of lolly pop men we will find [illegible]. Let us get something done before it is too late.

Police claim they should man but won't – these spots:

FOX SCHOOL. Notting Hill Gate/Pembridge Road.

HOLLAND PARK SCHOOL. Holland Park Avenue/Lansdowne Road.

COLVILLE SCHOOL. Colville Road/Lonsdale Road

BARLBY ROAD SCHOOL. Exmoor Street

ST CLEMENTS. Lancaster Road, [illegible] Street

LADBROKE LOWER. Lancaster Road, [illegible] Road.

ST FRANCIS. Bramley Road/Blechynden St.

MIDDLE ROW. Ladbroke Grove/Southam Row Steps.

OUR LADY OF SION. Chepstow Villas/Pembridge Crescent.

LADBROKE LOWER. Lancaster Road/Ladbroke Grove

COLVILLE SCHOOL. Colville Terrace/Portobello Road.

ST JAMES NORLAND St. Anns Road

ANYONE LIVING in Notting Hill who would like to volunteer to man the danger crossings please visit the Peoples Association [illegible] Meetings which are held each Monday and become part of the Direction.

There is also a plan to stage frequent DEMONSTRATIONS AT THE DANGER POINTS, to make the public aware of the POLICE in particular and the HIGHER-UPS who use them to frustrate the will of the people of NOTTING HILL in this one.

Contact the Peoples Centre, Clydesdale Road, W11

IN DEFENCE OF BREAD

Dear whoever you are

The trouble with the world is BIG. The thing itself is beyond thought. There's really no way in which you can get at it to reduce it to something concrete. There's just a feeling which you either dig or you don't. You can't talk of revolution or of reform because basically there's nothing to change.

The world's an attitude of mind. An aspect of personal conclusions multiplied so many times it's not true. The world is [illegible] the product of other people's minds. There's no point in trying to change it into another attitude as that's the same scene that produced the present fuck up.

The only scene is to ignore it. Nothing so grand and dramatic as dropping out. That's nowhere. It's a statement of an aim, a thinking of heroes gone [illegible]. Why the hell should we drop out or drop [illegible]. That implies a movement in relation to the thing that exists. To drop out from society confirms the necessity of society and the continuance of it. To ignore it, let it [illegible] off you in the smallest degree possible is the only way. Therefore bread is needed. You can't be anything comfortably without bread. Sleeping in the Park is all very romantic and all that but it's usually fucking awful.

[illegible] I [illegible] not only hungry I am [illegible]. Aren't you a bit fed up to let this happen to me? Well that you is all there is to say really. Christ was poor and hungry [illegible] was the Buddha who [illegible]. All those holy men [illegible] East are poor but big deal. How many of these countries [illegible] laws, [illegible] against begging, how many [illegible] the pauper as a pariah, how many use their power directly against the poor. They [illegible] up to their [illegible] men and help them. Try it here and you're bust.

Britain is a place, an environment, just like anywhere else. Why the hell not take what it can give you? You don't have to sell anything of yourself. They're the ones that say you're trying to [illegible] to protect themselves. If you can't get work together, then steal. Or maybe you're too scared of society. We'll only stay and [illegible] live in the things that we want [illegible] a nice pad because that's the scene [illegible]. Ask yourself why some big shot at Woolworth's [illegible] luxury while you're out there thinking how big you are as you try to keep warm and [illegible]. Bollocks is what it is. [illegible] It doesn't [illegible] anybody anything. It's written off in their books anyway.

Honesty was once a [illegible]. You didn't [illegible] because he only [illegible] as much as you, and [illegible] probably [illegible] your [illegible] if you did anyway. But honesty doesn't apply to the Welfare State. Who do you rob? It isn't me [illegible]. And it isn't nobody else either. You might feel as we [illegible] as you [illegible] But what if every body thought the same? Let's face it, they don't do they, they're too busy sitting on their arses in [illegible] talking about how they'll destroy society, talking about [illegible] they've got [illegible] more to fear from the law than a [illegible] parking ticket.

Society will only work as long as we obey its rules. What the hell is the difference between [illegible] and robbing a store? It's a crime [illegible]. Honesty doesn't come into it. The only thing is you [illegible] have to step into their territory and take a few risks when you rob a store, not just sitting [illegible] that nobody's [illegible] and [illegible] if your [illegible] tapped.

Honesty is in your head. It hasn't got the slightest thing to do with what the law says. You know whether what you do limits your [illegible] you grow. You know if you're hurt someone you love or been [illegible] or [illegible] your wife around a bit. You don't need some fucking hard case in a [illegible] to tell you. Or do you? Maybe that is the scene you only rebel in the things you're told to do. There are manipulations of your world all the time. They [illegible] you a bit. On latest [illegible] form [illegible] to deal with. It is a dark night [illegible] difficult to track down a [illegible] rather than to control a demonstration in Grosvenor Square and costs [illegible] more money.

So back to bread. This scene depends on bread. The more of it they have the more powerful they become. Therefore take as much of it as you can for yourself. You've got to make yourself powerful too. Money talks. What do you think Jagger's [illegible] to [illegible] to anybody. Because they've held the straights at their own game without [illegible] forgetting that it is a game. Obviously you're not going to get it all come together but there's no reason why you've got to sit around and wait for someone to offer you a [illegible] or for someone to invite you [illegible] for a smoke. You want something, take it. If you're so hung up on guerilla warfare then follow it. You're fighting a war OK, so it's [illegible] of war isn't it wherever you get.

The [illegible] poverty scene went out with Lawrence [illegible] the [illegible] with Kerouac. The world's changed over since then. Change with it or die. You're not an eccentric or a freak or an oddball or whatever you pride yourself on being you're a [illegible] and gods don't grovel about [illegible] the [illegible] of the world psychopaths [illegible]. They rise over them, it's the only way. Make yourself invulnerable. Your head is totally free whatever. All the poverty in the world won't change that [illegible] recognise it and you're there. You are a [illegible] to yourself. There are no others.

Believe me it's a good scene to be able to roll a joint when you want one, have a meal [illegible] and then [illegible] clothes. That's all part of being human. Enjoy it for God's sake. It's the only thing that matters that you enjoy it. If you enjoy it you control it, if it bugs you any it controls you. Remove the little problems [illegible] solve [illegible] you and you can [illegible] it together to big things.

Love

M.J. Daley-Phelps

BRADLEY MARTIN

LONDON [illegible] the [illegible] her Starline [illegible] that I [illegible].

Speculation [illegible] PMG [illegible] Judy [illegible] ago to publish [illegible] the pirate [illegible] that it was the PMG's [illegible] PMG [illegible]. Naturally [illegible] TV [illegible]. What they [illegible] services to Carlton. Which [illegible] to Granada.

The [illegible] only programme [illegible] programme [illegible] and the [illegible] of the country [illegible]. And [illegible] Oh, I so acted for I.

Blood Days Quartermass [illegible] [illegible] [illegible] Cup. [illegible] [illegible] [illegible].

Nothing But, The [illegible] [illegible] [illegible] [illegible] [illegible].

The 'BBC [illegible]' is the Daily Mirror [illegible]. [illegible] BBC 2's Free For All. What [illegible] Joint King [illegible]. Though [illegible] (I [illegible] I'm joining the National Party from now.)

So over in Soho Square the [illegible] Party [illegible] of [illegible] [illegible] music. The [illegible] Arts Council [illegible] Arts Lab [illegible]. One of the [illegible] IT [illegible] BRAT [illegible] Arts Council [illegible] [illegible] Street and make [illegible].

B[illegible]RAT [illegible] as New TV [illegible] TV [illegible] Arts Lab, [illegible] TVX, [illegible] Jagger and Dylan, [illegible] TV [illegible]. The Arts Lab video [illegible] Edinburgh [illegible] Arts Lab [illegible] Arts Lab [illegible] at 182 Drury Lane. At least someone's getting down to decent subversion.

Back at the offices of the People newspaper [illegible] Richard Neville. With great panache he got them to come and photograph a Warhol-style, which they [illegible] of Fleet Street, Fanell Street and [illegible] Acted. A fine example of the technique of [illegible].

Talking of which, can anyone better the following true story from the [illegible] [illegible] "IT [illegible]"

[illegible] the News, the [illegible] TV [illegible] Guardian [illegible] Rolling Stone [illegible] the People newspaper [illegible] Parliament [illegible].

Bradley Martin

メンタリー「実出」の出版までのプラン　ランス公演の飛行機代の話や、ドキュ

近代魔館のショーウインドの職人形大

"When loved ones are far away..."

HANDS OFF VIET ULSTER!

THE TITLE of this piece is really the whole story. Where are the massive reaches of the English new left screaming at the top of their lungs Hands Off Viet Ulster! Or if this slogan with its length of expression is too much for the established left or even Speakers Corner then surely it ought to be possible to get a throng to chant 'One Man One Vote' because it has [illegible] been more concise?

It took bombs and tear gas and the [illegible] of the [illegible] to get [illegible] people in [illegible] [illegible] actually at stake in Ulster. [illegible] only [illegible] that the [illegible] 40 to 60, and that a Derry [illegible] called Londonderry [illegible] community [illegible].

For [illegible] the [illegible] was [illegible] by the Times the day after the trouble started in Derry [illegible] tear gas [illegible]. [illegible] Parliament, [illegible] according to the Times [illegible] called tear smoke.

Oddly enough [illegible] to be absolutely identical [illegible] CS [illegible] CS [illegible] gas [illegible]. [illegible] English [illegible].

[illegible] of hypocrisy [illegible] in this country [illegible] CS [illegible] English [illegible].

[illegible] the world [illegible] [illegible] to Vietnam [illegible].

There [illegible] [illegible] [illegible] [illegible].

The English [illegible] [illegible] [illegible] [illegible].

[illegible] of reason [illegible] One Man One Vote [illegible] the [illegible] the Atlantic South.

[illegible] [illegible] [illegible].

[illegible] [illegible] [illegible].

[illegible] [illegible] [illegible] [illegible] HANDS OFF VIET ULSTER!

[illegible]

GOODBYE HO

WITH the passing of Ho Chi Minh a rare species vitally necessary to the survival of mankind seems to be rapidly reaching the point of extinction. I refer to that rare individual who can legitimately be called a statesman. The statesman applies the best of man's mental and emotional capacities to the national and world order injecting compassion, understanding and a respect for justice into all political dealings. Such a man was Ho Chi Minh.

The statesmen of the world are a vanishing breed, for they are rapidly being swallowed up by the politicians. Politicians are an entirely different breed. Their responses are not the same as those of statesmen. In times of national and international crisis politicians respond by flexing their muscles, whereas statesmen respond by flexing their minds.

Ho Chi Minh's statesmanship was matched by the profound esteem in which he was held the world over. He had the respect of the Vietnamese people, South and North. He was respected both by Moscow and Peking. Since his death editorials and obituaries from all over the world indicate the tremendous prestige and respect Ho Chi Minh had in the eyes of friend and foe alike.

The cause of world peace is always damaged by the passing of a statesman. His presence will be missed by those sitting at the peace negotiating table in Paris. The Paris peace talks have the tragic mark of the deliberations of politicians.

Perhaps my deepest regret in having lost the 1968 Presidential Election is missing the opportunity to negotiate with Ho Chi Minh personally. I would have approached him on his own level, as a statesman. And until the mind of man predominates over the muscle of nations, world peace will remain at a talking standstill.

If I had talked peace with Ho Chi Minh I would have realized that the burden of sincerity rested on my shoulders as a representative of the United States. I would have apologized for the suffering inflicted on both sides of the tragic war in Vietnam. And I would have shared my conviction with Ho Chi Minh that violence is a disease and that we have both been victims of a terrible plague. As a statesman, I think he would have agreed.

I would have admitted heartfelt remorse concerning how this nation became involved in this plague. The depraved disease of violence has its mythic depths in the Old Testament story of Cain and Abel. And it reached its most gruesome proportions in America's inhuman leveling of Hiroshima. Like cancer the disease of violence grows and spreads mercilessly. America entered this conflict with an aspirin tablet, seeing Vietnam as a small headache in world affairs. But as time wore on we began to reach for a more and more powerful antidote.

Western science has come to understand that pain and debilitation in the body are symptomal of a deeper mental and physical disability. To arrest pain and yet fail to avoid the deeper dimensions of illness accomplishes nothing and leads to death.

The seemingly endless hostility in Vietnam should have taught us by now that war is an unworthy instrument for settling disputes between nations. I would have suggested to Ho Chi Minh that one of the tragic byproducts of this terrible conflict is that we have come to know one another better and to understand ourselves more fully. America's dwindling prestige the world over in spite of leading nations the strong, has taught us that though this world respects power and violence there are certain limits of righteousness and justice which cannot be exceeded. And Vietnam has learned that the powers of evil can indeed be resisted in spite of overwhelming odds.

Any honest negotiation with North Vietnam must recognize and understand a natural reluctance to trust any display of good faith from our government. If I, Dick Gregory, was known to be the order of a mob which was conducting daily attacks upon your home and family, would you sit down at the dinner table with me and talk about cultural exchanges and what we could do together? Of course not. Until I cease molesting your family you will not trust anything I say to you.

In like manner the United States must realize that the North Vietnamese cannot possibly trust this country until we have eliminated the last vestige of molesting the Vietnamese family.

If I had negotiated with Ho Chi Minh, I would have offered to replace violence with kindness. I would have sought to work out a program of rehabilitation of Vietnam through the auspices of the United Nations, relocating displaced families and rebuilding cities, bridges, factories and so on. I would have equalled the billions we have spent to destroy with billions to rebuild.

It has been said "To err is human, to forgive divine." The errors we have made in Vietnam fall into the category of the INHUMAN and we have little right to expect forgiveness. But somehow I feel that if a statesmanlike approach of peace negotiation had been made to Ho Chi Minh, he would have recognized sincere repentance and honest intentions and would have met them with trusting acceptance.

Dick Gregory

SPECIAL REPORT ON ULSTER

NORTHERN Ireland is the Deep South of the British Isles. Ian Paisley is the kind of man who gets Fascism a bad name. Terence O'Neill when he was Prime Minister of the Province tried to drag Northern Ireland screaming and kicking into the nineteenth century. These may all be glib epigrams but each of them contains a large element of truth. Wilde and Shaw and many other writers before and after them knew that if you take a platitude and turn it on its nose you get somewhere near the truth. So if you take every cliché and turn it on its nose you get somewhere near a conception of Northern Ireland.

Take the first statement. It needs no special gloss. The Protestants of Ulster regard themselves as WASPS (and if you don't know what that means baby you'd better stop reading just here.) And they treat the Catholics of Ulster with the same mixture of [illegible] South Carolina tobacco [illegible] spade workers. When an Ulster Protestant wants to insult somebody he calls him a 'Taig' or a 'Papist' or a 'Pope's head'. The insults are medieval as is the way of life. Unlike England, Ulster has never devalued words and names. They are the currency of hate. Such is the razor sharp sensitivity of the Ulster way of life that [illegible] religion. A name like Seamus, Sean, Patrick or Eamonn [illegible]. Names take on the connotation of skin pigment in a [illegible]. There is a story told about two Protestants in Belfast [illegible] a small child [illegible] against a wall [illegible] asking 'Aye, but are you a Protestant Hindu or a Catholic Hindu?' [illegible] When the Orangemen parade on their holy days (July 12 and August 12) beating their huge Lambeg drums it makes the spade extras in the early Tarzan movies look like suburbanites at a Buckingham Palace garden party. A measure of the arrogance of these people can be gathered from a small incident during this year's August 12 march through Derry (remember? The march that sparked off the recent events?). A group of these bowler-hatted (different connotations again) gentlemen stood on the walls of Derry looking down into the Catholic ghetto streets of Bogside. While making rude remarks they tossed halfpennies and pennies down to the urchins below. Uncle Tom was never like this.

What surprises me is the surprise expressed by English people about the current state of affairs in Ulster. Things that I take for granted [illegible] are [illegible] to English friends of mine. Let me give you some examples. The Special Powers Act, for instance. Under this Act the Ulster Police, the beloved RUC, are empowered to: Arrest anyone without warrant, imprison without charge or trial and deny recourse to Habeas Corpus or a court of law (remember Magna Carta?), enter and search homes without warrant, and with force, at any hour of day or night, permit punishment by flogging, deny claim to a trial by jury, arrest persons it is desired to examine as witnesses, forcibly detain them and compel them to answer questions, even if answers may incriminate them, do any act involving interference with the rights of private property, prevent access of relatives or legal advisers to a person imprisoned without trial, prohibit the holding of an inquest after a prisoner's death, prohibit the circulation of any newspaper, prohibit the possession of any film or gramophone record. And that's only some of it. It makes South Africa sound like Paradise. There is no record of any Protestant ever having been arrested or imprisoned under this Act, but thousands of Catholics have been deprived of their freedom under it through all the years it has been in force. Two friends of mine, Patrick O'Doherty and Frank Meenan, both spent three years in Crumlin Road Jail, Belfast, between 1957 and 1960 under the Special Powers Act.

The RUC are the only police force in the British Isles who are armed with revolvers as standard issue and machine guns if necessary. And they love their guns. I was once asked by a friendly neighbourhood policeman in Derry if I'd like a bullet in the ear. Mind you, [illegible] he really didn't need to wave his gun in the air to intimidate me. The very sight of his uniform was enough. But the RUC can be very helpful at times. For instance, in 1962 they very helpfully tapped my brother's telephone & opened his mail for him for a few hectic weeks. The same friendly neighbourhood cops at 2am on Saturday morning January 5 this year, burst into the house of Sammy Devenny in William Street, Derry, beat up his wife & his children (one of whom was sick in bed at the time) and [illegible] beat up Sammy as well. A couple of months later Sammy died. He was 40 years of age and in good health. Maybe he died of good health. The nice friendly cops always [illegible] the Catholics when there is any confrontation between Catholic and Protestant mobs in the streets. They know which side they're on. I am deliberately refraining from mentioning the famous B-special para-military police force because I'm in a family newspaper and I don't want to become obscene.

Forgive me for rambling on, but perhaps I should mention the city of Derry, the cockpit of the civil rights movement, and symbol of what it's all about. Derry has a Catholic majority of 65 per cent of the population, but by gerrymandering and [illegible] the Protestants control the city council. I'll say this for the Protestants — they make Tammany Hall look like a kids' playroom. [illegible] remarked apropos the situation 'Hitler was only an amateur.' The [illegible] unemployment figures in Derry are a record 17%. The bulk of the unemployed are (guess what?) Catholic. There's a Protestant [illegible] the social security pay [illegible] in Derry on a Friday singing all the while 'Unemployable, that's what you are' to the tune of [illegible]. The standard joke among Catholics in Derry [illegible]. It says something for your sense of humour when you can make a joke like that and then go home to a filthy slum for a night's kip.

As I said before, to get a perspective of Northern Ireland you have to turn everything on its nose. For Catholics, arrest and imprisonment is an honourable thing. For Catholics, to get beaten over the head by a police baton is an honourable thing. For Catholics, to be unemployed is an honourable thing. For Catholics, to live in a slum is an honourable thing. It's a funny old country.

Seamus McGonagle

BELFAST

THE bus I came in Belfast at 7 in the morning. Streets which must normally be full of people going to work are practically empty and you wonder what's been happening to the city that night. [illegible] It's full of women in head scarves [illegible] talking very fast. Drive through Belfast — it's a lovely misty [illegible] morning, but you look for barricades. Pass Sandy Row, one of the strong Protestant quarters, a narrow street of mean little houses with Union Jacks hanging limply out of windows and a barbed wire roll across the entrance of the street. The morning papers are full of Chichester-Clark's call to bring down the barricades now.

Every paper [illegible]

[illegible]

Walk down towards the university & on to the technical college. In to the centre and turn down Divis Street which leads to the Falls Road. Past the big block of modern flats occupied just a few months ago, the ground floor of which was set on fire to get at [illegible] who had been firing [illegible]. A soldier waves from [illegible]. Suddenly there are barricades everywhere.

They are made of a mixture of paving stones, boards, corrugated iron [illegible] and every slogan and poster which has been printed in the People's Democracy (PD) poster workshop. 'Barricades Stay Till Demands Are Met', 'Do You Trust The Man Major?' [illegible] On the walls the slogans proclaim: 'Falls Road Never Falls' and 'RUC Child Killers' and 'This Way To FREE Belfast.'

It is difficult to tell what any of the shops have for sale as the windows are boarded up. A man at a grocer's shop says 'Trade is better than ever.' 'Better?' 'People have to walk past here on their way to work now — there's no buses.' But he tells of his wife's shock when yesterday's neighbours appeared with the mob and burnt down our house — people she'd danced with — people who'd been visitors in our house.

Behind the barricades the streets and houses are spotless. The [illegible] smell of disinfectant which the streets have been washed with mingling with the lingering smell of burning. 'Our streets have never been so clean' a woman says. Behind these barricades very few of the houses are damaged though there are a few windows boarded up. It's not until you pass the remains of the big factory in which a sniper was [illegible] and go down Bombay Street that you can really start to imagine what must have gone on here. Bombay Street is literally flat. Whatever may have been left after the fighting is now being bulldozed by [illegible] and the families who once lived here are squatting [illegible] in other parts of the city or in the [illegible] so-called temporary accommodation provided by the government [illegible] refugee camps. Four hundred families at least are homeless in Belfast at this moment.

The Government has generously provided 44 caravans (16 x 8) for a family with 5 children to live in) and a few wooden huts. In the richer parts of the town there are many perfectly good houses lying empty.

No one seems to know when the rebuilding is likely to begin. You got burned out? Tough shit baby (you Fenian bastard) [illegible] In the remaining rubble of Bombay Street a small boy stands motionless, watching the bulldozers — [illegible] You look at the wallpaper on what's left of the back wall [illegible] you walk back across the Falls and [illegible] the barricades again.

The houses are so small. They have one small living room, a small kitchen with no hot water [illegible] an outside lavatory in the small yard at the back. On the top floor there may be two or even three rooms — how do they fit between the walls? And they are all built [illegible] [illegible] square feet of habitable space. In this dismal [illegible] paints the front of their houses almost once a year — beautiful bright colours — like the people — but the children are thin and the old people are terribly thin. The average man living in this area is earning about £7 a week less than the national male income of the British Isles (if he is lucky enough to be employed that is). On this income he may have to support up to 10 children.

This is not to say, of course, that he is really much worse off than the average wage earner in the Shankill — it's just that the man in the Shankill is more likely to be employed. Look in papers such as the Belfast Telegraph (which Paisley [illegible]) and the jobs will have written under them: Only Protestants need apply. And you remember the notice-boards in places like Notting Hill Gate, where the population is 47% black and coloured, where the ads for flats have under them: Europeans Only.

Paving stones are missing at the corner of most of the streets — they're on the barricades [illegible] for children during the day at the moment. There are practically no cars — you walk in the middle of the street. People greet you.

Walk into the poster workshop and see a familiar face from the squat in Ilford — everyone is working like mad painting a new poster — 'Bring Down The Barricades & Let Us In' — the whole back wall is hung with the face of a B Special in a gas mask holding a gun in one hand and a baton in the other. They [illegible] 3 of us walk back to the centre of town, but [illegible] this time. To get out of Free Belfast this time you have to walk through a gap in the barricade at the end of the street onto the main road [illegible]. The first thing you see on stepping out is the barrel of a rifle. But the soldier smiles [illegible] listens to Radio Free Belfast. You walk in to the town centre again and out. Turn a corner and suddenly the whole street is like a carnival.

Red, white and blue streams of bunting [illegible] from house to house. Even the kerbstones are painted. The colours [illegible]. The roads are [illegible].

'Back Teeth Devlin — Out.' People watch you as you walk down the street — their faces are expressionless but their eyes are hard.

The houses here are tiny but they are [illegible] brightly painted. They also have outside toilets and no hot water. Some of them are even smaller than the houses in Free Belfast. In this area the Shankill people are all too ready to believe the 'red menace' scares being put about by the Cameron Report and the Daily Mail about the [illegible] PD that have the whole of the Falls Road area under their sway by various fantastical methods of [illegible] (Walking out of the Shankill the [illegible] a man muttered 'Don't come back' [illegible])

What the people in these areas do not realise through the red smoke screen is that every word that goes out over Radio Free Belfast, every piece of copy for the Citizens Press, every slogan on the posters, though they may be written by PD people, has got to get the approval of the Citizens Defence Committee of Free Belfast. The CDC consists of delegates from the streets of the area who represent about 75,000 people. They also appear to ignore the fact that though the Army occasionally jam Radio Free Belfast with its demands of one man one vote, one man one job, one family one house, & its calls for the working people of Belfast to unite in the face of their exploiters, Radio Free Ulster and Radio Orange's

[illegible] Have they heard the current joke of the Falls? A priest was found lying dead in the Shankill with 32 stab wounds. When the coroner examined the body he declared it was the most shocking case of suicide he'd ever seen. How do they feel when they look into a shop selling religious tracts and read the poster which says 'Take your weapons [illegible]' [illegible] smashed milk bottles and 3 stones?

They have forgotten (or never knew) that the Catholics are fighting for things which in the rest of the kingdom — to whom they profess such great and [illegible] loyalty — are looked upon not only as perfectly legitimate but as their legal rights (even if they don't always get them). But they are afraid of these things and their leaders make sure they stay afraid.

PD has been trying to explain these things to both sides by means of the radio and papers (these being virtually the only means left open to them at the present time since an open meeting would only end in [illegible]). If you listen to them talk to people on the street you will notice that almost every sentence begins with the word 'Look ...' One day they will. All of them. On that day and no other, Stormont will collapse. There is no other alternative in Northern Ireland.

THE PEOPLE'S DEMOCRACY SPEAKS

People's Democracy — well known band of communists, anarchists [illegible] by the Daily Mail and the Cameron Report to be undermining the anti-Stormont plot from behind the barricades of Belfast — speaks.

PD began initially on Oct 5th 1968 when 80 people from Queens University, Belfast, went to Derry to take part in a Civil Rights march. Many of the marchers in the front line of the march were arrested and beaten. Sickened by the brutality of the police not only towards themselves but to women and children, when we returned to Belfast we decided that some form of protest would have to be made in Belfast against this brutality and we decided to have a march ourselves from Queens to the City Hall the following week. 3,000 people, mainly students and graduates of the university gathered. Paisley called for a counter march and counter-demonstration [illegible] to avoid Shaftesbury Square which is notoriously Paisley's stronghold. Paisley and his supporters, having been denied a confrontation [illegible] to City Hall and by the time we got there, the march was stopped by [illegible] police. We sat down for four or five hours and later called a meeting that evening at the university and at this meeting PD was set up. In the first few months of its life PD was a very amorphous body but it gradually moved to the left — not because of any [illegible] but because the most active people were socialists. [illegible] In the beginning we had two or three meetings a week but after a while this settled down to once a week. A committee was elected under direct recall and everybody was allowed to speak, everybody had equal rights. This has been maintained. PD has the concept of meetings in the streets [illegible]. One of the differences between PD and the CRA was that CRA tend to go home when trouble starts, but PD's attitude [illegible] was that you should be prepared to use civil disobedience and [illegible] Radio Free Belfast. Behind the barricades the people of Free Belfast are [illegible]. We are not [illegible] but we still pay rent to the Unionist dominated Corporation and the Northern Ireland Housing Trust. We should not give money to them. [illegible] When the CRA accepted Captain O'Neill's peace plan of reform PD rejected it as being totally inadequate. They [illegible] did nothing whatsoever to get to the real basis of the grievances of the people. It was at this stage that we began to feel [illegible] a revolutionary philosophy. The reforms which [illegible] could never have been [illegible] and we saw that we would need to [illegible] the existing political constitution in Northern Ireland [illegible]. The demands started out being simply things like One Man One Vote [illegible] which meant that 25% of the population were effectively disenfranchised), End of Discrimination, Repeal of the Special Powers Act. Then we [illegible] demands such as One Family One House and One Man One Job. [illegible] under the present circumstances [illegible] Northern Ireland because the present government has not the ability to grant them. Getting rid of the Government can only be achieved through a [illegible] struggle, however [illegible] we do not have the strength to do this. The armed struggle against the government has always been [illegible] by bodies like the IRA which until recently has been almost dead. The recent struggle has given them a lot more impetus and it is true that they did provide some defence in the recent fighting. PD however has always been non-violent. [illegible] and we have just not got the strength. People in PD refer to themselves as [illegible] socialists but [illegible]. The IRA by themselves were not strong enough to do anything very much. If it had not been for the intervention of the British Army there would have been a total massacre in Belfast.

During this struggle PD as an organisation did very little because the people were all split up. But we fought at the barricades in the Bogside in Derry and at the time of the shootings there were [illegible] of us there. In Belfast we were unable to do very much because we had no weapons but what we did do was [illegible] and then set up the radio station, the press (Barricades Bulletin, Citizens Press) and the poster workshop. In Belfast we worked in conjunction with the Citizens Defence Committee. In Derry it was a little different. After the fighting [illegible] because there the Citizens Defence Association was [illegible] by a body of self-appointed men who did not come from the area, who were not elected from the people there. This was largely due to the fact that there had never really been a PD branch there. Eamonn McCann who [illegible] the local labour party [illegible] decided not to [illegible] the struggle [illegible] the result was that a totally non-representative body of people took over the Defence Association. After a couple of days PD members together with [illegible] from Scotland opened up a poster workshop, began to hold street meetings every day and also ran Radio Free Derry. There was a lot of opposition to this by the DA, who claimed that we were trying to split the people and at one point we were openly called communists. The thing that saved us was that we had been seen participating in the fighting and the local people didn't take too kindly to the others who had not been anywhere near it. This gave us the chance we needed to establish ourselves there and propagate the idea of direct democracy. We have been able to force the DA to hold [illegible] meetings instead of all the decisions being taken behind closed doors, to explain [illegible] and get some sort of mandate from the people, though it is still a forced mandate because anyone opposing [illegible] is accused of splitting the unity of the people which will lead to their defeat.

At the time that Derry was being particularly hard pressed PD members in [illegible] and Armagh organised solidarity actions which diverted a large amount of police and B Specials from Derry. In Armagh this resulted in the shooting and killing of a man called Gallagher. PD exists in Dungiven, Strabane, Newry and similar solidarity actions were staged in all these towns.

There are virtually no communists in PD at all. The Daily Mail and the Cameron Report [illegible] 'red scare'. PD has always opposed the [illegible] in Belfast.

What PD needs to do now is to get the time to organise a stronger base and to get their ideas across to the working people more than it has hitherto done. Although we could get at least 10,000 people [illegible] a demonstration (which by local standards is quite large), there has been a tendency for [illegible] a lot of people to come along saying that they're there to protect the PD and if there's any trouble [illegible] we'll get stuck in. [illegible] These people are [illegible] but [illegible] to try and form some sort of dialogue with them. We are not here just to [illegible].

People in Northern Ireland are of course fully aware of discrimination [illegible] PD [illegible] the coming months should certainly be entirely a propaganda machine with radio, newspapers, posters etc. We cannot rely on the mass media at all. It has been suggested that we should bring out a [illegible] newspaper for both the South and the North of Ireland to link the struggle against the green tories in the north with that of the south. It is important also for PD to break its way from the university. One of the reasons [illegible] working class support has been the fact that it has been bound to the university. Most of the people who attended meetings tended to be students or graduates, but now that we have managed to form a base outside the university, that should be the base from now on. [illegible] the student image. We have also got a base in the Bogside that must be built upon.

PD should have nothing to do with party politics. It is not a 'party'. We did in the past take part in parliamentary elections but this was just a tactic. We put candidates up for seats which were usually uncontested. We opposed equally the [illegible] and also the reactionary nationalists. [illegible] We did not want to win; we merely wanted to show up parliamentary democracy as it exists in Northern Ireland — that there was no difference between the [illegible] and the equally reactionary [illegible]. We must make attempts to show to the [illegible] that it is against their economic and political interests to take part in [illegible]. We should work towards the formation of a [illegible] socialist workers and small farmers republic of 32 counties. The majority of people in PD [illegible] 32 county republic. At the same time this does not mean that we will push the one million protestants in northern Ireland into it against their will. This would inevitably lead to a massive civil war. We have first to break down the barriers of sectarianism and show the majority of the Protestant workers that they are being exploited by people with whom they have [illegible] whatsoever. [illegible] far more in common with those living in the slums of the Falls [illegible] Ardoyne. We have to break through 150 years of religious [illegible]. There were Protestants behind the barricades in Bogside and Belfast. Most of them were students but not all — which is fantastic in the present situation.

The recent fighting has put us back a long way. But one way we can get across to the people now is in tenants' struggles and factory action. People have a [illegible] interest in improving working conditions and [illegible]. The idea of workers' control is one of PD's planks which can appeal to both factions. We will also try to work with the farmers too through our now established local branches.

TRANSCRIPT FROM RADIO FREE BELFAST

RADIO FREE BELFAST — THE VOICE OF FREE BELFAST

The crisis of the Clark regime deepens. They have divided the working class by [illegible] bigotry. Their rule has depended on the use of repressive legislation and the terrorisation of their opponents. Early morning police raids, beatings up in the police stations and internment without trial under the Special Powers Act have been normal features of Unionist rule. Over the years these methods have been fairly successful. Recently a great mass movement for Civil Rights and social justice has grown up in the 6 counties. To deal with this new phenomenon, the Orange Junta used all its forces of intimidation. Unarmed demonstrators [illegible]. The Bogside area of Derry was repeatedly invaded by the RUC. The attempts to [illegible] failed. The gallant [illegible] of the Bogside [illegible] and drove them out of the area. The Clark government received a slap in the face. [illegible] B Specials were [illegible] loosed on the people of Belfast. [illegible] and many were [illegible]. The world press slowly began to realise that the Specials were a [illegible] rabble. Demands for the [illegible] have won the support of all decent people. They have always been used to [illegible] the basic opponents of the government. The thought of losing their own terrorising force terrorises them. [illegible] Paisley and [illegible] Protestant revolt. The fanatic Orange [illegible] are desperate [illegible]. They [illegible] openly [illegible] privilege by terror. To retain these privileges they will [illegible] and murder.

Every time there is a little trouble they stir up sectarian feeling. The people [illegible] homes are burnt and whose belongings are destroyed are working class people [illegible] Neither [illegible] Chichester Clark or Faulkner.

All normal business in the [illegible] of Belfast should be [illegible] for the [illegible].

For fifty years the unionist party has gerrymandered and discriminated against the Catholics and done nothing about the high unemployment and bad housing which affect the Protestant as well. A government with this long record of social injustice is not fit to rule. It is up to Harold Wilson. He finances these criminals, he arms them. He can sack them if he wants to. Clearly he doesn't want to, but we can force him to by making it clear that we will take no less. The barricades should not come down until this Junta is sacked. We know them now. [illegible] We can never trust them again. We demand SACK THE STORMONT JUNTA.

We call upon the working people of Belfast to unite.

Sandy Row and the Shankill have been the most consistently loyal Unionist supporters in Belfast. Unionism has nothing for these people. It has given them slums to live in and wages so low that they can never get out of the slums. They may have been told that at least they are better off than the papists on the Falls — perhaps they are [illegible] perhaps they are in work while the papists are mostly unemployed, but they are still a long way behind Chichester Clark with his country estate. They are a long way behind Mr Faulkner with his pleasant detached house and his [illegible] very expensive new cathedral. The Unionist government has ruled for 50 years but they haven't ruled it in the interest of the Protestants of the Shankill and Sandy Row. They have run it in the interests of the landowners like Brookeborough and Chichester Clark and the employers like Faulkner and Andrews. They have maintained the highest standards of unemployment and bad housing conditions in Western Europe. The only way they have been able to maintain it is by keeping the workers at each other's throats, to keep the [illegible] houses [illegible] and by convincing Protestant workers that they have some sort of privileged position.

Workers of Belfast unite — you've nothing to lose but your British Government.

To the soldiers of the British Army in Belfast.

You have been sent here because the British government is ultimately responsible for the Government of Northern Ireland and because English firms have a lot of money invested here. This government is anti-working class. We, the people behind the barricades, want peace but we want justice too. Your officers are well aware that they are here to keep Chichester Clark and Company in power. We know the day will come when you are told to turn your guns on the people who are fighting for houses and jobs instead of the fascists and exploiters. When that day comes, remember that you are workers too. That many of you have voted labour at home. That very few of you would support the British Tories. Don't let yourselves be used to support [illegible] over here.

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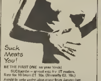

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PSYCHIATRISTS & CONSCIOUSNESS

It is a fact that more and more people are beginning to resent the role of the psychiatrist as an agent of the system.

(1) They function as re-conditioning agents whose job it is to obliterate the revolutionary consciousness of people who are referred to them by other agents of the system e.g. magistrates, doctors, etc or who may simply stumble into their office for help.

(2) Many psychiatrists work in sympathy with the 'real needs' of those who go to them.

(3) Others are maniacs who find pleasure in experimenting with other people's minds

(4) Many are political hoodlums

We begin a series of articles on the subject of the affects of the psychiatrist on your mind

CASE HISTORIES

1 PETER aged 21 detached social worker

I first went to see a psychiatrist when I was about 14, because I was in the peace movement and that seemed to be the main problem. My parents had phoned him up and said our son is a raving beast he keeps getting arrested and doing this that & the other and I told him why I did it and he couldn't dig it at all. So I split but some time later I happened to visit my ordinary GP and saw a letter that this psychiatrist had written him in which he diagnosed me as a borderline schizophrenic. At that time I had no idea what that meant and it brought up all sorts of strange fears about being a loony.

Then in 1965 I broke up with my girlfriend and this freaked me. I took a massive overdose of sodium amytal and sure enough I woke up in West Hill. And for a couple of days I was in the medical block which was really groovy. But then they put me in the psychiatric wing, in Q block where the real freaks go. And I was in bed next to a really groovy Sikh who was sitting there crosslegged with really long hair and I used to talk to him. But while I was there they took him away and shaved his head and locked him up for being a catatonic acting fanatic but in fact he must have always been a meditating Sikh.

And then the regulations, you couldn't have your trousers in case you ran away so we used to wear pyjama bottoms. And you could not have your clothes, except between 5 and 6.30 in the morning, so if you wanted to commit suicide you'd have to do it at that time in the morning.

The treatment? Well, they put you on a heavy dose of largactyl so I was completely zonked. So I used to put the pill under my tongue and later spit it out and then I saw what was happening to the rest of the ward; they were drugged out of their minds. It was like being in a ward full of cabbages. Everybody sat around all day and moved from one room to the other to eat and to watch the box and we were taken out for walks, and it was just like taking sloths for walks. There were all kinds of hidden undercurrents, like the ECT that went on upstairs but was never actually referred to. And I was fighting the whole system, having trousers and razor blades brought in from outside which they would find and confiscate until they got fed up and let me shave whenever I wanted, and wear my trousers. And we had three group sessions every week, with different doctors. And me and two friends (Martin & Spike) who were also in there got the head of the unit at a group meeting and told him what we thought of the place and the so-called treatment. We wanted to paint the walls because the paint was peeling off, the whole place was falling apart. And he said 'Oh you'd be fined for painting on state property.' And in fact we launched an incredible attack on the whole unit and his reading of it. And what happened was very sad. Martin got thrown out. I got transferred to another ward and Spike got put under heavy sedation in a padded cell. We had this nurse in bed who used to put people into the padded cell overnight as a punishment. And inside the padded cell the walls were all stained of where people had been freaking out and it was a horrifying experience.

And people who got ECT it was never referred to by its name, just as treatment and nobody would ever admit what it was. On Monday morning someone would be given an injection then they'd be taken up there and given ECT; that was the treatment. Then he'd come back down again, and apart from a bit of difficulty over remembering names, and things that had happened in his own life, everything would be ok because he would fit into ward life much more easily and not cause any trouble any more.

Then there was one time when we were meant to be going for our walk, and this beautiful Irish chick didn't want to go and the staff nurse insisted, so she went into the kitchen and smashed all the cutlery as a protest. But they just got hold of her and injected her full of something—largactyl I guess—and put her away. That was the way out of everything. You see there was no chance of really talking through your problems.

They just doped you up with tranquilisers so that whatever was bothering you faded away, and if you refused to take your pills they'd put you on an order and if you still refused, they'd force it into you or put you in a padded cell.

One time there was a beautiful incident. At night some of us who were allowed out would go down to the pub and get drunk, and one night we arrived back after the hospital had closed for the night and we had to hammer to be let in, which caused a big stink. So the next morning the Sister who was running the ward said 'Look you've got to remember that you're psychiatric patients and you've got to ACT like good psychiatric patients.'

(PETER is now working again and working for IT the underground welfare and information service.)

OH-HM

I EXPECTED TO FIND YOU IMPROVED—

HEAVENS, WHERE WILL IT ALL END?

I AM NOT INTERESTED IN WEALTH—ONLY IN LIFE!

GRAB HIM HE'S PASSING OUT!

IT'S CERTAINLY STRANGE IT HAS SUCH DREAM LIKE DELUSIONS!

H-HELP!

HE MAY GIVE HIS CONSENT—

WHY NOT PUT IT TO THE PATIENTS

.GULP!.

MIDNIGHT I... I WONDER WHAT IT WILL BRING

WHAT ROT! I'M GOING TO TELL HIM SO TOO

SEPTEMBER 1969

THE BEST and cheapest Chinese restaurant in Manchester is the Kwok Nam. Over recent months the patronage has become more fashionable but still the restaurant keeps its tranquil café decoration. In the men's lavatory among the 'Rotary Match for King' graffiti someone has written 'Mao is the Hour' and beneath someone else has written 'Lin Piao is the Minute'.

I tell this story because I have now lived for 30 years in an industrial England longing for revolution. Even before I was born there was a longing. When I was a child Stafford Cripps who was a vegetarian and a teetotaller returned in 1942 after two years as Ambassador to Moscow. He looked at England and said 'There seems to be a lack of urgency in the atmosphere of this country. It is almost as if we were spectators rather than participants. Perhaps I might compare it to the difference between a team and an enthusiastic supporter of a football team as distinct from the members of the team.' The only occupation army England saw was the American. I can just remember British troops coming home to surrender to a Labour Government doing just what Churchill would have done — right to many wanted a revolution. In the election of 1945 for the only time, my father voted Conservative because he believed the Labour Party meant more than their manifesto, and behind the words they were going to make a revolution.

Our generation danced in the cinema aisles to Rock Around The Clock and thought we'd all change the world. And it didn't. A few made a lot of money. A drab echo in the ghetto of Elvis Presley in 1957 and in 1970 just what will Bob Dylan do with how many thousands of pounds for how many hours work? [illegible] is for the work.

Later I grasped at the NEW LEFT REVIEW and at PEACE NEWS as a new burst of hope that petered out as the leaders bought their big houses and the good life on a comfortable University Chair. How pleased I am to think because I don't earn enough to pay income tax none of my money goes to keep them and their six week holiday in the sun.

A decade of revolution talked of by the rich and the about to be rich and at the streets, in the factories and the shops there is no sign. People did better a hundred years ago with the School for Crime. The Rochdale Pioneers did better with the what could have been so good Co-op Shop. There is nothing to stop anyone doing those lines. They are still as valid. Nothing from 1900 to 1970 and even a body of thought and ideas that can be understood and applied by the average man with the average longing. Of course there is a little booklet about how to cadge and beg your way round a Free London. And the legality of sand! I still find more revolutionary inspiration in the BEANO and the DANDY than anywhere else and even The Perishers tiny cartoon in the DAILY MIRROR. Maybe the little fella decides there is something wrong with the world, so out he goes with a stick and makes a hole in the earth down which he pours some bicarbonate of soda. To the amazement of the watching children and Boot the dog the earth sure enough makes its burp.

Come back Joseph Smith and tell us to get our fingers out — break this chronic inability to get to grips. For the first time in the history of man we can all so distribute ourselves or make this world work as we [illegible] to do either. Bring back the Sunday School. In Free University the place that would see the plugger up for the radicals, and the teenage riding somewhere. Bring back the Sunday School.

This is what I find very nice about Mao — the pictures of good orders and guards sitting in a village with a crowd of smiling them all about them each with the little book.

'In every place or unit where power must be seized, it is necessary to carry out the policy of the revolutionary 'three-in-one' combination in establishing a provisional organ of power which is REVOLUTIONARY and REPRESENTATIVE and enjoys PROLETARIAN AUTHORITY.' As far as the great proletarian revolution is concerned, the situation throughout the country is not just good, it is excellent. The key feature of this excellent situation is that the masses have been fully aroused. Never before in any mass movement have the masses been aroused so thoroughly and on SO BROAD A SCALE.

Our failure is that never before have the intellectuals so alienated the broad mass of the people. It is easier for a shy person to feel at home in Shakespeare & Company in Paris, than the Arts Lab in London. The signs are that we may see a battle in 1970 between the drop outs and those dropped.

Roger and Kevin were brothers. From what we in England call a public school they came to University and took a flat to live in. They smoked a little, wore the St Ives tribe outfits, drank all the, read a lot of Blake and took [illegible]. After a year the gas man cut off the gas and the electric man his thing and the University authority sacked them and their pad began to look like an advert for Shelter. Along came Daddy who straightened, paid for him. The situation had not the kids. Later Roger left to go to London and a job in an advertising agency and Kevin to live with a rich lady as her companion. So what? So nothing — except that so often the rich who make the trip and come out, go to operate Society and Society has the benefit. For the poor who make the trip and come out Society often has to look after them. If only I could have tied the Hull Co-operative might have a job for you in dairy making ice for the Mid-Pennine Guardian? A decade of revolutions and we have not the tiniest Alternative.

Scatty is a black youth in an area of empty space and many vacant buildings. A bright boy who I often for the Power and I hoped — why not — some of the glory. However he lives by stealing, begging money from whites. He leads, refusing to believe that [illegible] lives in a big house and may have a Swiss bank account. He leads an easy prey to that sociological alley of petty crime and police — and all around are empty buildings and lots of space.

Revolution is in the mind. Surely and it does not need a place necessarily — but it does need a sign, order and a series of tasks that will make the broad mass of the people smile, quietly. On the windows of the cars parked outside the big church, down town on a Sunday, are little stickers 'Jesus Walked and So Do Jews on the Sabbath' — and all the tyres on cars valued at over £1,000 had been all let down.

Think of Welwyn Garden City or of Letchworth where at the turn of the century Ebenezer Howard led his people, great like Bernard Shaw and small to build a town of gardens, and such mile after mile of narrow and apple in tiny rows. An awful lot of cabbages which anyone can grow. A place has survived where even now those who believe in that way of life may live and work, all ay and beg bicycles, no profit [illegible] and woollen homespun shirts and wear them at the evening class to improve oneself.

Where is an English hippy macrobiotic farming community that I, knowing nothing of cultivation, can go to and be useful and free.

Think about classes of self-improvement. Think of the workers educational association — WEA — where men in fact once leave their workbench for an afternoon to learn about politics and economics and whatever. Walter, a friend of mine, went there in 1961 by an arrangement between his employer and his trade union. For free. He became involved and studied more and eventually won a scholarship to a college full time for three years. At the age of 51 he left college with a degree to become a teacher.

The great about the WEA is that unlike a playschool, or a teenage club, it does great challenging good to both the working man and the teacher. The teacher comes to take his first class and meets a radical tradition very different from his own — equally radical, crazy and very strong. The teacher has to learn that a belief in literature does not walk beside a love of modern art every time. Cost one. A love of minorities does not mean a love of the Tory party. [illegible] it is more important how long you have lived in your area. Out of that workers education scheme has come the alternative network of trade union [illegible]. In our world at this time there are plenty of alternatives for the rich, the powerful, the strong — and no alternative for the weak, the poor and the poor.

RAY GOSLING

THANKS FOR NOTHING

MOTHER BOOTS

We are all afraid of violent gangs. Fear lies in the schizophrenic pattern of their lives.

YOUNG boys dressed in Ben Shermans, levis, braces and not forgetting the infamous boots. Saturday night dancing, laughing and chatting up the birds — happy. A few screws from one crowd to another and it's out with the knives, pressure from the boot and the consequences sadly thought over in hospital or remand home.

We have worked with these so-called 'violent crop heads' for two years and recently asked two 15 year old boys who had just left school and sadly deluded with life already to write down some of their reasons for being involved in violence.

This is how the answers came back.

We want to write down how we feel about school, teachers, the situation of our career after leaving school.

We have ten years of schooling and as we come to the end of it, we get stuck with a greaser who is not much help at all. He tries to stick as far as it goes just because we're not all that brainy.

For instance I (Tim Paine) went into the room with the Careers Officer and he asked me if I was good at maths and science and I said no, so he said, 'Well the best job for you is a butcher boy', so I told him where to get off and walked out of my school for ever. My mate Colin McLaughlin was trying to find a job and the Youth Employment sent him to an electrician firm for a five year apprenticeship. He got the job and all they did was use him as a shop labour. So he left and got a bum job as a grocer boy doing deliveries all day long. When he rides his bike some people look at him and he feels as if they are taking the piss. Colin said 'I think to myself that they think I look a cunt riding a bike, they think that's all I'm fit for.'

When I was at school just because I didn't like metal work the teachers used to tell me to empty the dustbins and sweep the floors. So I thought that the best thing to do was to leave school and I would be able to do something better but here I am in a little printing firm sweeping up the rubbish as usual.

'We think a lot of teachers are selfish.

'They have their pets and if you're having a laugh you take the piss out of him, the teacher treats you like a cunt all day long. So this goes on and you end up getting a bad report and all and then your parents. If you get on the wrong side of the teacher he picks on you for the slightest reason and you get to hate him.

When I was at school I was having an argument with one of the teachers and he then hit me and kept at me ever since then the slightest thing I did wrong he either sent me out or sent me to the Head Master. Some teachers listen to you and understand your problems but the majority of them are bastards.

And now me and Col have left school and hang about in a gang the coppers come up to us just like the days at school and pick on us to try to keep us to move on or threatening to nick us and we hang about in a gang.

We have been asked to write about why we have fights, well for example if one of us will make a remark to someone, if he does not like it, so he bears grudge and threatens to stick our teeth in — so to show that we can fight and put we are on him. Now a lot of people say to us 'You are like all gangs on a person.' But we don't look at it that way. If we see one of our mates get beaten up it comes natural to us to go and help him out.

We have also been put the question 'why do we hate hippies?' We don't really hate hippies but we think they are stupid cunts the way they dress. A lot of hippies say they get stoned because they have got problems or are depressed, but why don't they just get drunk? One of the reasons we have fights with hippies is because we think that they are always saying we are trouble makers and so the only way we can get back at them is to give them a good pasting.

OF COURSE not all crop-heads are violent but when money is a God to be worshipped and human relationships are something that just happen with no thought required, the outlets are few. A large number of these boys are just as anxious to shed the hangups forced on them from birth as are most of us. There seems to be a 'search for truth' campaign going on at the moment and these guys are just as much on the waggon as are other social sets.

Unfortunately their access to the alternative side of the mass media crap is limited. They have been captured and mechanised like their parents and the cycle continues.

Living in a box within a structured boxed and the centre point of that I am being a tiny box within it all does not make for an easy way out.

When we first met the kids, they were pretty wild and we were pretty scared. We knew nothing about them and after the first month couldn't understand why we were still working with them. There was a lot of nicking of goodies from the canteen. Which we told, we had to step back wasn't quite sure who the hell we were to say what was right and what was wrong. Knowing that it took us seven years travelling around to work out some of the hangups that had been laid on us we decided to stay and do what we could.

They now run the canteen themselves and collect the nightly subscriptions. We trusted them and in turn they trust us. We've never put down crazy rules about swearing, smoking etc. All of us have grown together by being quite natural and holding no punches.

We have learnt to [illegible] so that when they look in the mirror constantly [illegible] will be affected and it is working. At times the whole thing becomes fun and [illegible] in every direction and we're afraid again and they know it. Then it gets together [illegible] potential audience and you feel great and you live on again.

A heavy sense raced and organise [illegible] not the answer necessarily spoil death and mechanisation to so many young [illegible] few would help to [illegible] the spokes from under the wheels.

Truth & peace

Mark & Ian Povey

DIRECT ACTION IN HACKNEY

THE rationale behind the long running battle between the GLC and its tenants in Hackney is the tenants' fear that continuing rent increases will mean a return to the conditions they thought were left behind — it's given them the determination to sort it out themselves by themselves when bureaucracy seems unwilling or unable to do anything to help. They don't see the fight in party political terms because they have learned to mistrust the politicians' promises — it's down to practicalities now — a rent increase is a wage cut. So they have organised to withstand the increase via the United Tenants Action Committee which represents the interests of GLC, Borough & private tenants.

Bullying the GLC and Chairman of Housing Horace Cutler into submission has meant using every means that is legal — a writ has been taken out against the GLC by one plaintiff on the grounds that the original notices of increase should have been accompanied by notices to quit and new tenancy agreements. All this is [illegible] the Prices and Incomes Act and the GLC didn't do it.

They hope that the support they are seeking from the T.U. rank and file will convince would-be Labour MPs that they had better play along and reduce the rents if they want a seat in the next election. But their final success or failure depends on what happens when the bailiffs move in and they are ready for that [illegible]. When eviction notices have been served on those who refused to pay, the next step is to push them out forcibly and the tenants have organised a voluntary flying squad of some 300 men and women and a lot of barbed wire to defend their friends and neighbours. Oddly enough they aren't worried about police action, relations with the fuzz are very good in Hackney at least and they are reported to bring the squatters cups of tea — one available even when there [illegible] accommodation for a homeless prostitute and her three kids.

If they do manage to bring their strike to a successful conclusion it will depend on strength of numbers and though the Estate meetings are usually packed they know that there are not enough of them who are angry enough to go on to the end; they are not revolutionaries and aren't ready to [illegible] violence.

However there IS a group of Borough tenants living in GLC property which has been leased to Hackney Borough Council for 4 years as welfare housing, who ARE sufficiently angry to achieve the kind of unity necessary for successful action. 110 families classed as homeless, all lumped together in one tenement (Duncan House) pending re-housing, have grown tired of being treated like shit and are taking things into their own hands. They have formed their own tenants association, stopped the eviction of a coloured family whose work/relatives/friends were in Hackney and who were offered GLC homes in [illegible], and began to fill up vacant flats with homeless families, sending their rent in to the Council and informing them of what was going on. This has so far met with silence from GLC and the coloured family were found new homes in Hackney within a week of the tenants' action, so obviously [illegible] can be done if you make enough noise about it.

One of the main forces behind this community action is Rickie Mercer member of the East End Squatters.

It's not just the conditions (which would cause a public outcry) or the rents they pay (very low). It's the fact that they haven't got rent books, the chairman of the welfare committee can walk into your flat anytime because she's got a pass key. The tenants say that the quickest way to get moved out is to let one of the housing officers [illegible] your wife' — as one man said 'We want to be treated like people, not animals.' They asked for a delegation to be allowed to speak to the mayor of Hackney and it was refused, so they went to the council meeting at which the question of their relocation was to be discussed and when the mayor prevented discussion of the last minutes and [illegible] points of order they got pissed off and began to cause a disturbance which resulted in 4 adjournments. There is now a threatened libel suit. It could have been avoided if the mayor had heard their delegation in the first place — as it was, it would be better to leave the official channels well alone knowing the way they operate and leave the tenants to do what they have been doing — their own caretaking, [illegible] and [illegible] playgrounds for the kids which they have all [illegible] to maintain themselves. The [illegible] the split between the cared for and those who presumably are really trying to help is so great that interfering can only intensify the confrontation at present. Duncan House tenants are managing on their own till they're left to get on with it.

Sandy MacDonald

HARRAF

THERE ARE STILL ALIVE IN GAMBIA a few African traditional social forms — rituals and vital relevant [illegible] bearing witness to [illegible] natural strength [illegible] actually in tread with the original meaning of life. The Colonialists [illegible] came and gone — some of his mores not only [illegible] anyway. They have left their [illegible] fashions building [illegible] a [illegible] squatting off [illegible] dazzling with the gleam of their finished goods, their money, their fabrics, their B.A. degrees in Shakespeare, Mercedes Benz cars, glossy magazines, [illegible] progress reports. The Scandinavians [illegible] discovered Gambia [illegible] now offer generous concessions for overseas investors.

[illegible]

[illegible]

[illegible]

about, long leather [illegible] of [illegible] that will cover the boys' faces after circumcision and make them unrecognisable even to relatives. On the big day the drummers drum before the first crow of the cock, they say goodbye to parents and relatives at a distance from the community area. For [illegible] Harraf this area is forbidden to the [illegible] except for the elders who assist in the ceremony. The boys [illegible] inside the [illegible] are allocated to huts [illegible] for the next four weeks. The following night Circumcision begins the celebration of the area, the operator performs the operations. He starts at [illegible] and must finish before the first cock crows. The boys are allowed a few days to recover, and in that time [illegible] about a mile outside the camp, and it is collected and [illegible] the boys by the [illegible].

As the boys recover they begin an intensive course of education covered by the elders [illegible] singing, drumming, fighting, weapon making [illegible] And they dance to the drums which speak, create and [illegible] messages are [illegible] and while the news is good food is no longer [illegible] the periphery of the camp because the boys will [illegible] food.

On the last day but one the [illegible] God Mars [illegible] the fire, Mars the God of the [illegible] For that [illegible] these young men are [illegible] the [illegible] Then they dance to the [illegible] of the drums. The [illegible] celebration.

At the [illegible] this ceremony [illegible] of a [illegible] adventure, the [illegible] of a [illegible] experience [illegible] bonds between [illegible] and Mankind.

Desmond Quinn[illegible]

THE INSTITUTION

AS I walk towards the buildings, the onslaught of the Institution begins. Tall, graceful and Victorian, they are as distinct here than neighbours as though from a different era. Years of depression and neglect and scores of families, temporarily housed, have wrought a change in their faces. Inside, the smell of stewed cooking and bodies, rotting garbage, and dirty kitchens intensify my impressions. The place is unbearable.

It is my first day. I have just been hired as the social worker, who from now on will deal with the problems of the 20-odd families whose lot it has been to land up in temporary family accommodation. I do not like institutions, and this, together with the initial depression I always feel before I get to know the people who constitute the job, merge to a feeling almost of panic. But I stay.

I soon discovered [illegible] about three-quarters of the families that sometimes required hospital admission, depression, severe [illegible] individuals [illegible] that they appeared [illegible] their stay in the institution can be directly traced to their disabilities. Less than a quarter were 'ordinary' families who had simply met with unavoidable disaster.

The school term starts up. The Murdo children haven't been to school in two weeks. Would I find out what is wrong? I have just met Mrs. Martin, and though she spends a week in hospital every few months, she seemed quite cheerful so I can't imagine what is wrong, but I will visit. Mrs. Murdo tells me that she can't send the children to school as they are being waylaid by a youth who [illegible] then returned them to the [illegible] of the day. [illegible] and Mrs. Murdo goes on [illegible] month.

The families needed, as a protection against [illegible] and manipulation [illegible] no more than another representative of The Council. [illegible] the right to [illegible] When [illegible] I [illegible] the job [illegible] I [illegible] but inevitably [illegible] the families, [illegible] that [illegible] during the [illegible] of the department, a [illegible] arrangement couldn't have been expected, but there were times when I was [illegible] of it.

Mrs. Hopper has seven children. [illegible] and [illegible] to cope with the younger ones and a sick, ageing husband who rarely earns enough for their food, she has given up [illegible] housewife and mother. The older child (of the two [illegible]) has, for the past [illegible], been getting deeper and deeper into trouble, mainly as a protest against the [illegible] of the family. He has been to court five times for offences ranging from truancy to breaking and entering, and though an [illegible] has become very withdrawn and troubled, Mrs. Hopper [illegible] woman who [illegible] and [illegible] At this point, none of them [illegible] and the general [illegible] workers who knew the family [illegible] Gerald and his parents would [illegible] to cope. If he went away to boarding school, I [illegible] the family and [illegible] I shall [illegible] Gerald [illegible] again, though they have [illegible] the idea. The reaction is instantaneous and [illegible] Mrs. Hopper begins to shout [illegible] Eventually Gerald does go to boarding school, the family settles down a bit, and I continue to visit them. Though Mrs. Hopper is ashamed of her behaviour and would [illegible] she will never forgive me either. But what else could I have done?

There were very few rules, since [illegible] people to treat them as they [illegible] also [illegible] necessary and these were [illegible] enforced by the supervisor [illegible] no [illegible] no [illegible] other people's flats, and no [illegible] night guests. This [illegible] apply to [illegible] demands, but was [illegible]

families from moving in and becoming [illegible] As our [illegible] confident and [illegible] the supervisor [illegible] confidence [illegible] he began to rely less on the formulation and [illegible] his attitudes towards some families changed drastically.

The main attraction of Part III accommodation [illegible] I found, was that [illegible] the [illegible] for periods ranging from [illegible] years, [illegible] In fact, [illegible] families [illegible] though they might be [illegible] This meant [illegible] hoping [illegible] as much as 15 years [illegible] the flats offered were generally [illegible] described as sub-standard, though [illegible] and self contained, and there was [illegible] than [illegible] family [illegible] to take [illegible] the [illegible] for the [illegible] Once [illegible] to get them [illegible]

[illegible] but [illegible] offered a large [illegible] most ways [illegible] for the family [illegible] In a way of saying that life there would be [illegible] who cannot [illegible] the [illegible] of place [illegible] disturbed [illegible] where she will be seen and a [illegible] flats, and [illegible] our [illegible] case.

This is a true story, though obviously names and details have been altered [illegible] families' privacy and [illegible] was intended to convey an impression of [illegible] a fairly common sort of institution, though [illegible] day [illegible] of existence [illegible] may be [illegible] unconventional story [illegible] one of the better [illegible] ones which exist [illegible] There is a [illegible] of [illegible] working in one of these [illegible] people who have to [illegible] ex-Army major and the [illegible]

Karen Carpenter

VACANT PROPERTY IN KENSINGTON

KENSINGTON Council, with mostly the worst housing record of any London Borough, [illegible] a Short Stay Accommodation house at 16 Wright's Lane W8. There is no permanent caretaker but Council people come round most mornings to check. The front door is open. Nearly all the rooms are vacant. Each room has a sink, cooker and bed.

Another house owned by this Council is at 14 Lexham Gardens, W8. The tenants were evicted a few months ago and the Council are about to auction the property. It is empty and in good condition.

One of the empty rooms at 16 Wright's Lane W8

TALKING ABOUT BLACK ART

Words

THE dissemination of Black consciousness is what we are about — spreading the knowledge of Black art in our [illegible] of our community and proposing the [illegible] which our lives must take on significance [illegible] the beautifying of [illegible] seen thru the artist's [illegible] this is where Black art begins [illegible] and [illegible] in revolutionary direction and consciousness.

Seen thru the eyes of the oppressed the artist's role in relation to his people is primarily concerned with redefining vision, the destruction of white-imposed cultural aesthetics, and the assertion of Traditional Blackness, empowered and informed by the contemporary lives and experiences.

Therefore, to go back in time and in mind is to accept first the impossibility of that feat and second, to negate the residual results (in some cases, overwhelmingly so) of the slow acculturation the feat of our lives have UNCONSCIOUSLY taken on.

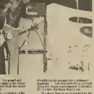
Our lives thus are informed by the particularity of vision of seeing the world in specific terms. It is the way it has it could be expressed. But as Leroi Jones wrote in his book Blues People [illegible] (a must [illegible] people) Each man in whatever type of [illegible] must have a way of looking at the world — whatever that way is which is peculiar to his part in it [illegible]. It is extremely important to understand that these dramatically opposed interpretations of the world [illegible] normally in the most [illegible] contexts. But when a man who sees the world in one way becomes the [illegible] who interprets the world in an entirely opposite way the result is [illegible] the worst possible kind of [illegible]. Now that we understand where we are we can begin to assert, thru our own actions and morality where we are going. We are here [illegible] no further explanation [illegible] that we are here is the only true fact [illegible] we have to accept the present and [illegible] position of reality and move from this knowledge of ourselves. Our [illegible] is to create the black personality and vision. In creating the black personality we are manifesting, during the course of process, our own ethics and aesthetics, our own values and morality. This is the [illegible] of particularity of vision — in how we look at the world.

The artist, then, must change himself. He must be the living embodiment of a particular idea, and the representation of [illegible] the people in his expression [illegible] art form. The artist must be totally integrated into the will of his people he must be the people himself. (I am not talking at all about [illegible] type people I am talking about the [illegible] who are opposed to the system simply by the daily small [illegible] of it and its marked [illegible] survival [illegible] and the parasites of it and I mean not much). The artist must carry in his soul the weight of his people's misery and his or her response [illegible] to the people he represents. He must reflect in his art the need to lift and to his people from the sterility that Western life suggests.

We must record and subsequently destroy the legacy left by the white artist (and I refer also to those Knee-grows who by the very acceptance of somebody else's matrix [illegible] to and validated the perpetuation of art of the white — audience orientation. The Black people are the ones to decide whether the artists are relevant — in terms of our situation or not. If the artist fails to convey a complete knowledge of his people's lives, then his work becomes sterile and meaningless. And as Brother Lindsay Barrett says: 'In finality where to go is what to do.' The black artist/writer must carry leading information. The cultural values inherent in western history must either be radicalized or destroyed.' Harry [illegible] implied in [illegible] that [illegible] opposition [illegible] black people. We are speaking about truth. Whose purpose [illegible] meaningful? The [illegible] preserved black man? BLACK PEOPLE MUST REJECT ALL THAT IS EUROPEAN AND SPRINGS OUT OF WESTERN TRADITION. [illegible] art, [illegible] that [illegible] A [illegible] ing as they will speak [illegible] challenging [illegible] and destiny of Blackness.

The Black [illegible] committed to its [illegible] conclusion, must address his work to Black people. We must get out of the bag of addressing a white, a sadly bourgeois audience and speak to the [illegible] of the Black community. To achieve this, Black artists (like poets, musicians, painters, writers, special etc) must [illegible] and create institutions that [illegible] the society we are [illegible] less must we feel the content of our heritage [illegible] reflecting all our black souls. The word 'message' [illegible] must reflect [illegible] things but is an energy engendering and nourishing new realities.

Sebastian Clarke



History

THE song lyrics of African music were in the form of folk reportage. African Myths and Cult tales were the means of educating from the elders to the young. The delivery in manifold variations. The storytelling is reminiscent of the vibrant [illegible] a Calypso that [illegible] (The Black Unselfconscious). The cult tales are a mapping in the calypsonian stance [illegible] a pose destroying the unreality and revealing truths as illusions/myths [illegible] an insight into the path the society is taking, in the religion of present day Black Napoleons.

The African religious [illegible] form was an everyday activity [illegible] myths explained/speculated the activity of Gods [illegible] principal events of creation [illegible] the Universe [illegible] and various forms of being. The cosmic order they described were sustained by ritual arts (the frenzied emphasis [illegible] the freedom of self) from high magical framework for intellectual creativity. Their deity was a higher reference plane for co-awareness (the spiritual to the higher potential) [illegible] spiritual energies for existence)

This vital essence was quickly suppressed when Black people found themselves in the New World. The quick embrace of God from the context of White Christianity was the slave's identification of his new awareness. The House-slaves were the first to adopt the popular Christianity beliefs, and since the slave [illegible] in the West [illegible] had a better relationship than their American counterparts, probably established the initial recordings of the high percentage of English and Roman Catholics.

In America the lower-class white slave owners were from the Baptist/Methodist sects. The Baptist/Methodist faiths were quickly accepted by the slaves, because of the overall emotional freedom of worship.

The casualty of Afro-Christianity meant a certain movement away from Africa, but certain psychic elements remained, for the Afro-Christian changed the form of worship into their own Black form. The white Christian hymns were transformed into spirituals, and the spirit possession form of worship remained. (for it was only there that the slave could enter into his own totality)

and up to Now Black people have retained their religious roots, including Black Music [illegible] as in the Gospel Blues [illegible] the R&B [illegible] Jazz [illegible] and certain vocal effects of the Jamaican and Kaiso singers. So was the lyrical form and content/context [illegible] the way it was said [illegible] meaning what [illegible] and to whom (Sam & Dave's 'Brown Sugar' could only be identified by a Black [illegible] to be interpreted by one race) [illegible] Black words for Black people

There are other Cult characteristics which create the Black musical constant [illegible] constants completely unaware to whiteness [illegible] as the spirit worship/possession [illegible] an identification.

An irremovable facet of Black Art.

A MOVING EXPRESSION BLACK WEST INDIAN MUSIC

The Most [illegible] accepted expressions are the forms that have moved from primeval reality to a new totality/tonality of Black existence. The straight music since Emancipation have mostly [illegible] from the people who are closer to Blackness (untouched by whiteness) [illegible] as the main strain of the Music, the R&B/Soul, the New Black (Jazz) Music, the true Kaiso and the real expressions of the Jamaican music.

The Jamaican music which today is the Reggay form (Do the Reggay Reggay hits the town [illegible] 'The sufferer [illegible] people the body [illegible] the small-cell to other dimension (during the later/early form) originated from the music of the Ras Tafarians.

The 'Rastas' music consisted of the traditional African form of drumming (rhythmic syncopation [illegible] chanted sounds (etc) and vocal singing. From which emerged in the Country (ie. Montego Bay) area a musical combination of Kaiso/hymn/folklore. The Ras Tafarian influence also produced the earlier form of Jamaican City Music [illegible] a Kaiso-blues dimension. Blues was a foreign ingredient in the City music though probably because of the influx of American blues records. Jazz elements were also infiltrating into the City music (probably [illegible] what was termed progressive Jazz) thus creating a rich mixture of musical data.

The movement of the Country musicians into the City (remembering that the country/city musicians were semi Rural schooled) [illegible] the complete assimilation of the Afro-Jamaican musical ideas.

The Blues Expression [illegible] (which identified the existence [illegible] the social [illegible] lyrical even its most casual form [illegible] thereby more emphatic for the sensitive form(s)

The Kaiso elements [illegible] transferred in its peculiar (as CLR would comment) West Indian origin.

Jazz [illegible] as a Black instrumental expression [illegible] of emotion/ideas/tales.

Folklore [illegible] as the African tradition of reportage

From these ritual elements the SKA appeared. It was widely regarded as a Jamaican dance form (Jamaican Ska [illegible] but serious records had a form of reportage with a religious style of singing ('Wings of a Dove'). The guitar was predominant instrumental expression [illegible] the music form of [illegible] quick 12 bar blues structure with the bass-guitar modulating on a 2/4 4/4 cadence.

And the music moved [illegible] in parts identifying the passage into a whiteness structure [illegible] but also definite in exemplifying the Rasta consciousness ('Babylon Gone') into the Rock Steady era.

The Rock Steady approximated to the same 12 bar blues structure but in a (slow motion) 3/4 2/4 time. The recordings also had a strong bass and drum accent [illegible] the bass guitar forming an accompaniment to the lead singer (analogous to the role the guitar played in the early Afro American blues) permitting it to feel/reply/respond [illegible] to sing while the vocal verse form reflected an image of the weights of existence ('Rude Boys' [illegible] 'Shanty Town' 'What an Agony') in a speech form/pattern expressing/reflecting the 'destiny' of the Jamaican.

The movement [illegible] now [illegible] is the Reggay. The rhythm of the music has become faster (showing the Nation's present pulse-beat) within a 3/4 time but Jazz orientated rhythm the emergence of instrumental soloists [illegible] (permitting the vocalist to improve [illegible] completely and spontaneously, thereby enabling a complex synthesis of sounds, towards a collective improvisation content.) The instrumental (bass accompaniment) is somewhat identical to the instrumental bass accompaniment in the Kaiso, though the Jamaican has made a more lengthier usage of the bass rhythms.

The Jamaican music is a transitional one [illegible], mainly individualistic, reflecting the Jamaican psyche. Individualistic because [illegible] the Jamaican musician concentrated on the native totality [illegible] as was evident when the American (Soul/R&B) imports ceased to be a dominating influence. (Now in a direction change, as in the case of Johnny Nash's diluted versions) [illegible] but that's good for the music is too musically/hypnotic to be contained by brotherhood.

The future will reveal how the music will take a [illegible] parallel [illegible] to the society's awareness.

Patrick Griffith

Photographs left to right [illegible]

PLUG & SOCKET

IT 65 SEPT 26-OCT 9, 1969

AS all of us who diligently study the music press will know, Graham Bond is back in Britain after nearly 2 years in America and the West Indies and is forming yet another group. This in itself is welcome news for Bond acolytes and those pissed off with the gutless meanderings of a thousand rubber kneed pop groups. But the new band, to be called the Graham Bond Initiation, is of greater significance than a lot of people have bothered to realise or find out about.

Graham's departure from the country 20 months ago was not merely a statement of disenchantment with the general musical scene. As many of his close friends will know, he was a sick man but one who had the courage to realise this fact and the determination to do something positive about it. His interest in Mysticism and the Occult gave him the support that he needed to develop and prove his theories on self-cure. He now wants to turn on as many people as possible to the ideologies that have helped him and, although he has had his beliefs for many many years, his new band will be the first one to directly transfer his ideas into music and visual terms.

'The music is going to surprise a lot of people' explained Graham. 'It's going to be heavy and joyous, fairly simple in some ways, but with lyrics that will give a little food for thought for those who are prepared to take the interest.'

Meanwhile, for the first time in any publication, Graham explains where he's at, and why. You may note in the interview that he expresses a wish to write a series of articles on Astrology and White Magick exclusively for IT. We plan to publish them in future issues.

THIS is exactly what happened when I was born. I was born a chronic asthmatic. At the moment I'm aged 31 and I'm a triple Scorpio. My partner Diane is 29 and a triple Leo. I suffered constantly from asthma, bronchitis and other chest diseases. I used to have about 6 months of the year in bed, so when I was 14 I decided to take up yoga, especially breathing yoga, kundalini yoga. I was always a voracious reader. When I started in the children's library my first interest was in what most people call the occult but I think it is a misleading word in some ways, as is the word Magick. I started to study that when I was 14 years old and then I took up the alto saxophone. Before then from the age of 6 I was playing classical piano. I took up alto sax more or less as an extension of yoga, to learn how to breathe properly, you see. And this has virtually cured me because I was a chronic asthmatic you know, and the saxophone playing cured my breathing problems.

Of course when I got into deep breathing, then I found that my consciousness was being expanded because this is really what happens — I mean, I would like to say some things about this, maybe at a later date, because it is probably one of the best things we could do. And then of course I found that experiences started to come to me. Consciousness. Because I was breathing deliberately at a rate which creates more blood into your brain, into the frontal lobe of your brain, and therefore expands the consciousness. When I started to play I found it very beneficial in my music and so forth and then I began to study. First of all I studied the eastern ways as that was the obvious thing to study, because always the east has been associated with mysticism. Then I suddenly became aware that, of course, the West has its own system of mysticism complete, very exact as the West always is, which was an off-shoot of both the eastern and western system of Mysticism. It came from the same source, Atlantean or whatever you like to call it, very far back, and they went their separate ways and in actual fact, eastern mysticism or transcendental meditation as it is known at the moment, is that passive side, that that came from the East. The worst type is active i.e. positive and this is not just a question of not going through a guru or anything like that, but of finding the presence of God in everything. But God again is a bad word because how can you name something that is so abstract?

This is a way of developing your consciousness to a state so that you know, not just believe. For instance, I know this, but I can only know this for myself, and Diane knows this, but she can only know it for herself. We can tell you that we know this for ourselves, but until you actually experience it, it's only a belief. But I know there is no death, only change. You can look at it quite logically like this, everything that exists and nobody can deny you anything that does not exist, is matter plus energy, and matter and energy consists of atoms, right? Atoms themselves are in constant movement or vibration, with the electrons, the protons and the neutrons revolving round just like a small star. So there's constant vibration, constant source of movement, so that even the atom itself is life and when they try to destroy an atom or split an atom, or they split it, trying to find something smaller, they've got no death but only the smallest existing particle — they've only got fantastic energy left, which in itself is an atomic reaction and proves that there is no death, only change. Mind you, of course, it's the average people with their normal attitude to life, in their terrible selfishness they resist anything which means change. And yet change is the law of the universe, and anybody who reads of any page goes, as always, because the universe is in a constant state of change and the human being, as everything else, has to evolve and adapt to survive in its atmosphere of change.

What people call death, for instance — look at it this way: the body is eventually, by the normal means of burial, reduced to dust. But dust is still living. It's alive. It is still in movement. Then it is still there and passes in the stream of evolution.

There is no God except everything there is. God is everything there is and everything which does not exist at the same time. It is a hard concept for people to grasp, but it is true. And everything in the universe is based upon the reaction of the positive principles to the negative principles. We see this in electricity and everything else where two opposing forces meeting produce a third thing. Like a man and a woman, together they produce a child physically. Mentally they can raise their consciousness together to what is loosely called God.

Now the West has a complete system of attainment — they always have had — which is by forms of actual sometimes of consciousness. But there are parallels in every way. Back in the East, as you have the seven lotuses of the body in the East, so in the West you have your seven centres, spinal, sexual, solar plexus, heart, throat, third eye or pituitary gland as it is known, and finally the top centre. Now with these seven centres — and this is what happens when you take acid — in actual fact you are raising these actually. These are all abstract names, they are very difficult to explain.

MARK: What do you do the same here

BOND: I'm familiar with both the Eastern and the Western systems so I'm flicking through both to give you a basic because all we say the female and the male, or the positive and the negative or the ying and the yang — there you've got the Chinese system.

All this truth is one, it is just when people try and take it and organise it into a religion, which is usually done for money — when things go wrong. I am a great lover of the Christos force, but I am not a Christian because I would not join such a perverted religion. The concepts of Christ are wonderful just as are those of one of his earlier incarnations, Krishna (hence the connection in the names, Christ and Krishna) and they both have the same record of virgin birth and so forth. There is a whole relationship between these things, and Buddha. All these people that have been great teachers, but they were only showing parts of the truth. They are all showing signs of it.

We are now in the age of *Aquarius* which is represented by a man. We have a chance now to consolidate and make this the golden age as it once was, because what is known as Atlantean was the golden age, which was the last age of *Aquarius* and was approximately 24 or 26 thousand years ago. In other words, one complete solar year, one revolution of the sun. The planets revolving around it, round the outer regions of the milky way. We are now approximately 24,000 odd years away from where we were last time. In other words we are now exactly where we were 24,000 years ago in space. Now there's 12 constellations of stars in the milky way. Most people don't seem to be aware of this, as well as most people are aware that the earth is flat, that the moon does not go round the sun but that it goes round us.

Over

[illegible]

The whole thing is moving round and it takes the planet roughly 2,000 odd years for the sun to pass through one constellation or segment. There are 12 of these segments one for each sign of the zodiac. So the sun takes 2,000 years to pass just over one sign of the zodiac. The age of Pisces, which preceded this one lasted for 2,000 years and Pisces was represented by the great fishes man the age of the fish, the mitre, the bishops and so forth. And as you notice, there is an affinity between the 12 disciples of Christ and the Christ and there is also a relationship between the 12 labours of Hercules and Hercules, the 12 Knights of King Arthur and King Arthur, the 12 tribes of Israel, and we go on and on and then we get to the 12 notes of the spectrum, the Indian principle; [illegible] the 12 basic notes of the scale there are 7 pure and 5 secondaries. Plus white light which is the 13th, or white sound which is the 13th. So therefore Christ represents the son of the sun. In other words the whole thing of this is that [illegible] it doesn't matter whether [illegible] from around this is a representation is that the 12 represents the 12 signs of the zodiac and the 13th represents man. So like the head like Hercules and Christ and Krishna represent the sun travelling round the 12 signs of the zodiac each one of those disciples is represented by one of these signs. Now you've got a reason for the whole thing of Aquarius.

DO WHAT THOU WILT

Our sun a 'sun' is the pole star of the great star Cirrus, which is the centre of our galaxy and around which we revolve. Crowley foresaw this relationship and the significance of the number twelve and earlier in this second age of Aquarius, he issued a book known as the Book of the Law. One of the tenets of this book said, 'Do what thou wilt shall be the whole of the Law.'

MARK: Which he was [illegible] sex for?

BOND: Oh yes, but his critics did hesitate to ignore the qualification that Crowley added to this tenet, which was, Love is the Law, Love under will. Therefore you have all freedom and all restriction neatly combined into one philosophy. But restriction has to be a natural thing, a self willed thing, which is what we all tend to forget. Imposed restriction is a sin and never works. For instance restraining a man by putting him in prison won't prevent that man from committing a crime again; he'll come out and commit it again and again.

EVERY THING THAT EXISTS IS WORTHY OF RESPECT

What is happening now is that restriction is getting out of control and is creating bad psychological problems on a huge scale, we'll be on the way to local madness if we don't watch out. The only way that the world can carry on is to regard everything as holy or sacred. Everything is sacred because everything is a God. The only way for people to get nearer to this principle and toward a total understanding, is for them to accept that everything that exists is worthy of respect.

And this is where we come to the main point that I've been building up to. We must understand that we are all under the geometric influence of the constellation which changes from age to age. We can therefore expect a similar pattern in the new age of Aquarius as there was in the previous one.

MARK: How are you relating these philosophies to your music?

BOND: Well, to explain that I'll have to go back to the principles of positive and negative forces that I mentioned before. You remember that you need two opposing forces to combine or fuse together in order to produce a third force. Well as far as my music is concerned you have the passive forces of the drums, the drum is a woman as Duke Ellington says on his LP. Then you have the male positive force of the organ.

MARK: Presumably the organ is a pretty recent development?

BOND: Ah no. The first organ to be mentioned in any available literature was in the bible. One of the sons of Cain was a maker of a type of organ — harp and [illegible] pipes. There's also Pan and his reed pipes, although some people prefer not to think of Pan as an organist!

And this is how I feel that my music is: a music with ancient roots, the product of two different forces. I don't like to go too far but I relate my music to that of the age of Atlantis, the last age of Aquarius. If you go into the Astral records, where it's all laid down you'll realise that it must have been an incredible era. It was called the Golden Age.

GOVERNMENTS ARE STARTING TO REALISE THE POLITICAL IMPLICATIONS OF MUSIC

Music was such an important thing then, a political force amongst others. Going out there is a parallel beginning to develop now in this respect. Governments are starting to realise the political implications of music.

MARK: I think a lot of people have got hassles [illegible]

BOND: And this will be to their own cost ultimately of course. Anyway I am concerned with the propagation of music in alignment with the Astral pattern. This is the first time I've ever said this in an interview and had I spoken my views five years ago they probably would have put me away, although actually that wouldn't bother me very much. But five years ago I was a very sick man. I don't want to go into that now — everyone has had their hangups. But what that period taught me was that if your beliefs are strong enough you can pull through the most difficult circumstances. I'm very lucky to have gone through the mill and come out the other side, and I'm not ashamed to admit. Although I would not take it upon myself to recommend any drug as a method of attainment. It just can't be done that way. Do what thou wilt.

MARK: What exactly was it that helped you through this period?

BOND: Knowledge. The knowledge that I had stored up until then, plus my conviction that somehow I would always stick to the right hand path. And music has an inherent power for good, the power of the right hand path.

MUSIC — AN ESSENTIAL PART OF THE GALAXY

To get back to my music. Nearly everything in the galaxy is based on vibration; a force that technologists are only now in this second age of Aquarius, beginning to realise the potential of. How do you think, for example, that the Pyramids were built (and the Pyramids were not Egyptian in origin, incidentally, they were Atlantean)? They cut the stones by striking a huge gong. The tonal pulses of vibrations of which had been mathematically calculated to break apart the atomic construction of certain types of stone — a principle which is gradually being developed nowadays, but for the second time!

So Music is vibration, an essential part of the galaxy, a means of affecting and influencing life or matter.

MARK: Does this mean that the image of your new group is going to develop in a similar way to that of Sun Ra, who is also into Astrology for the same reasons as you're in?

BOND: No, not really. Sun Ra is an incredible man, good strong spirit, I think and I believe he has twelve musicians in his group! But I think he's moved a little too fast for many people to realise what he's trying to do, what influences he's trying to express. I am trying to turn people on a little more slowly. It's a gradual process that initially just makes people joyful — then consciousness. We're playing happy, joyful music and yet a music of great variety due to the amazing versatility of some of the guys in the band. But the lyrics have a deeper meaning than a lot of other similar music for those who're prepared to take an interest.

Really though this whole subject is amazingly involved but tremendously interesting at the same time. In an interview like this I can really only give you an inkling of the knowledge that's available to those prepared to seek it. Perhaps you'd let me write some more serious articles on the subject at a later date; there's just so much that I'd like people to know.

Then on another level entirely we'll be translating the music into terms of colour and light, one of the main features of the Atlantean age.

MARK: Does this mean that you'll be employing a lightshow?

BOND: No, we'll be lighting the band and there's a difference. We need to work with a guy who is into the same astrological scene as I am, someone who's not just a psychedelic freak. In fact, let's make this an invitation to any one who is into this to come and meet me and discuss it. As yet we've been unable to find anyone with the right ideas. He mustn't be a phony though, otherwise he'll find himself out very quickly.

Then Diane my partner, has designed clothes for us that are based on each of the band's astrological sign. As you'll see, they're extremely colourful and serve the double purpose of making us feel very comfortable in them, mentally as well as physically and also contributing to this expression of colour and light.

AND SO THEY DID. In the little front room of a modest terrace house in Cambridge where we were talking strange multicoloured cloths and garments hung from the wall looking oddly incongruous alongside the creamy embossed wall paper and the traditionally suburban plywood furniture. There were a variety of books on the occult and white candles sitting on top of the fireplace too, another sign that Mr Bond means business.

At the moment the group has been completing its rehearsals in a dance hall in the centre of Cambridge. They are all living in rented houses and seem quite happy away from London, a bit of Buddhism pleading on Graham's part. They want an atmosphere free from the distractions that London holds for a group. Cambridge is quiet without being dead and therefore seemed just the right place for people who are creating their own environment around them. What surprised me was that the rest of the group, right down to the roadie who's lived most of his life in the area, are all pretty involved in the same beliefs as Graham. The first question I was asked when I was picked up at the station was 'What birth sign were you born under?'

Later in the day Dave Howard, who plays sitar and alto sax in the band, told me a little more about himself and the group.

'None of us have been in any well known groups before — in fact, only the drummer, Keith Bailey played in a regularly working band, who were called the Jo[illegible] and spent most of their time in Europe anyway. Graham was very pleased that we'd never worked with too many other people because he felt that our musical ideas would be relatively pure because of that.

'I played alto for a long time round and about the London suburbs and knew Dave Sheen who played bass guitar and tabla. He turned me onto sitar and I've been learning sitar for about three and a half years now. Graham asked me to join the band before he'd auditioned Dave Sheen but I told Graham that I knew a tabla player who I was used to working with and the fact that he played bass guitar as well interested Graham enough to ask him along for a blow. Before that he'd already hired Dave Usher who's [illegible] and plays [illegible] alto and baritone sax, clarinet, bass guitar, flute, trumpet and organ and Keith Bailey.

'None of us dig living in London too much. The atmosphere's good for our music out here and working with Graham's really invigorating. In my case, it's particularly exciting because I've been a Graham Bond fanatic since I was at school in my early teens and now suddenly I find that I'm working with him.'

INITIATION — BEAUTIFULLY TOGETHER

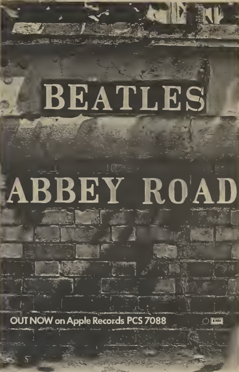
And working very well. The new Bond band, called the Initiation, has got itself together beautifully. The almost familiar strains of a hard driving riffy blues-based sound greeted me as I trudged up a narrow decidedly unsafe wooden staircase (how the hell did they get an organ up here?) to the gallery where they were rehearsing. The sound was very tight, a nice combination of basic rhythm section and organ overlaid by the gorgeously gutty voice of Graham. But it's not going to be all heavy joy music as Dave Howard later explained.

'All the members of the band have a spot on their own to play their own particular speciality, which in my case of course is a sitar solo. Then there's numbers where Graham, myself and Dave Usher will all play sax with Keith backing us on drums. It sounds pretty freaky actually.'

And so Graham Bond is back and it looks as though he means business in more senses than one. As far as recording goes, however, it may be some time before we hear anything of the new group's work. He had two albums released in America on the Pulsar label, which is a division of American Mercury, one of them being called 'Love is the Law'. At the moment nothing has been finalised between Bond and the English Mercury company. Graham told me that he has the tapes of two albums recorded with such people as Dick Heckstall Smith and Jon Hiseman before he left for America, that were never released and are his own property, a fact that he told me with a wink and a chuckle!

STOP PRESS BOND BUSTED
See page 27

PLUG & SOCKET PEOPLE
WORDS Mark Williams
LAYOUTS Graham Keen
TELEPHONES, TYPEWRITERS & CUNNING, Rosemary S[illegible]
Tel 836 3727/8/9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Prefix. Time handed in. Words
Office of Origin and Service Instructions.

Dear Music!?

SELDOM IS ONE PRIVILEGED to read an entire page [illegible]. The length and pomposity of his piece inspire me to brevity.

[illegible]

The Underground is:

(a) The Metropolitan [illegible] Railway System [illegible] London.

(b) Middle [illegible] youth digging middle [illegible] pop music [illegible]

[illegible]

The real Underground is what [illegible]

[illegible]

[illegible]

[illegible]

I don't know [illegible]

[illegible]

Yours [illegible]

DAVE ARBUS
(EAST OF EDEN)

P.S. [illegible]

D.A.

P.P.S. [illegible]

Dear Om put

[illegible]

[illegible]

This is [illegible] MIDNIGHT COURT [illegible]

[illegible]

[illegible]

[illegible] AND PLAY IT COOL

Peace

PENN S HARKASS
25 Abwell Rd.,
Clapham SW4

Dear Everyone

[illegible]

[illegible]

APRIL + MAY [illegible]

JUNE 1969 [illegible]

[illegible]

JULY [illegible]

AUGUST [illegible]

SEPT [illegible]

[illegible]

[illegible]

As a result of all this we are [illegible] "Church Hall Trips" [illegible] article [illegible] situations in church halls [illegible]

We are doing [illegible]

FREE CONCERT Southsea Common Sunday 28 Sept. 2pm, [illegible] maybe Gary Farr & Mighty Baby

Many thanks & Love

DAVID ALLEN
(Secretary)

Dear Music!T

[illegible]

[illegible]

Organisation was [illegible]

Time dragged on [illegible]

[illegible]

[illegible] Gary Farr [illegible]

After [illegible] Dylan's appearance [illegible]

[illegible]

Let's face it, [illegible]

The sheer energy [illegible]

I hope that [illegible]

Yours,

RAY [illegible]
14 Terrace Rd. [illegible]
London E 13

Dear Music!T

[illegible]

The same goes for Caroline, Radio 390 [illegible]

[illegible]

And [illegible] "progressive pop" [illegible]

[illegible] TURN ON [illegible]

[illegible]

At the moment the BBC is under great pressure [illegible] commercial [illegible]

[illegible]

Love

DAVID ADAMS

DISCS

COUNTRY JOE & THE FISH

HERE WE GO AGAIN ETC COUNTRY JOE Mercury

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

VELVET OPERA RIDE A HUSTLER'S DREAM CBS 63692

[illegible]

[illegible]

[illegible]

[illegible]

Mark

IRON BUTTERFLY IN A GADDA DA-VIDA Atco SD 33-250 (Import)

[illegible]

[illegible]

Mike

JACK BRUCE SONGS FOR A TAILOR Polydor 583 058

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Mark

Mick Abrahams digging it

AHEAD SPEAKS OUT

I'D never seen Mick Abrahams in a suit before. In fact, he'd confessed to me that he'd never bought a suit in his life. He'd walked into the office the other day with a thickly studded, badge ridden leather jacket which he'd bought off a motor cyclist for three quid, and he looked just right. Then today he opens the door and stands there, smiling, with an ice cream suit, white tie, black shirt, someone from Damon Runyon. Why did you buy it, Mick, I asked? "Er, because I was stoned out of my mind at the time and I felt really silly. Yeah, it's a bit of a laugh isn't it. You know, sort of just one of yer actual groovers, isn't it? I will wear it on stage, you know, depending on my mood."

I pointed out that this must be his first ever suit, according to what he'd told me before. Then he remembered. "Come to think of it, I HAVE got my other suit, I got married in a suit. [illegible]

[illegible]

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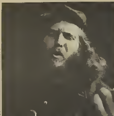


WILLIAM R. STRICKLAND is one of a tiny coterie of singer/songwriters which includes Leonard Cohen, Tim Buckley and Tim Hardin, and which has no immediately discernible terms of reference. Bill's songs are 'one-shots': he composes them as he performs them, never to be repeated in the same way again. This extraordinary ability, coupled with the clarity of his lyric writing, merits more attention for him than he's already had. The sales of his album 'William R. Strickland', currently available on Decca, so far have been comparatively unaffected by his visit to Britain. Which is a shame for all concerned as it is a very refreshing entry into the gladiatorial arena of the Music Biz. Jane De Mendelssohn interviewed him.

AN INTRODUCTION TO WILLIAM R STRICKLAND

JANE: William, since you're here in England [illegible] you'd possibly describe in words your kind of music to people who have never heard your sounds?

WILLIAM: Well it's very difficult because people who HAVE heard my music are usually unable to describe just what happened. You could say it's poetry and music, a sort of a mini-experience, but I don't really want to think of it as poetry. I used to paint and to a degree the material art I did became obsolete because the paper [illegible] didn't move. The [illegible] is about the last thing that I'd done and I just did that because it had a relation with the music. But I'm not really a musician because I know nothing about music technically. [illegible] whenever I start playing or whatever this thing starts happening in my spirit, it's like a communication. If I'm going to describe my music in words I guess it's a communication, but also, I'm not only communicating outwards, I'm being communicated to.

J: Is music the most perfect form you've found yet to express yourself?

W: Well in high school I used to write a lot, [illegible] writing because I didn't [illegible] something else, and acting too. I used to act, but you're always working within the [illegible] of someone else's script.

J: OK then, it seems that although words are part of it, you use music to really express yourself in all dimensions. What d'you think it is about music itself that is so expressive?

W: Well I guess it's got something to do with the fact that I perform completely spontaneously. I never rehearse anything or repeat a performance.

J: Are you ever nervous that you might [illegible] in the middle of a number, lose your creative flow? What would you do if you dried up?

W: Oh, that could happen. But it would only happen if I lost contact with the people I was with, because if that flow of communication [illegible] up I'd feel I was only [illegible] a song because I'd got paid to do it. Sometimes people will come because they've heard about me and they want to see [illegible] and be able to find new words or something. But that's not where it's at [illegible]. We're taking a trip to a place I haven't been before and they haven't been before, but I'm not trying to impress anyone that I can think up a lot of words. It's the trip and I want to go on it myself. Words just become a [illegible], and if anything, that's all that I am when I'm up on that stage, there's none of this 'big star' thing. The [illegible] is coming through me but the people have to create as much as I'm creating. They have to create the images for themselves.

J: What about working on TV without a live audience?

W: Well, the first time I ever recorded a song was over here, the Late Night Line-Up. I knew that if people dig the album then they'd [illegible] something they know what they [illegible] and go to the theatre, so I'll have [illegible] repeating songs. For a long time I wasn't going to do it.

J: Do you want to be a big star?

W: Well talking about it is different from doing it, but I guess I would like to. I would definitely like a lot of people to hear me; that's why I got into recording.

J: Well, suppose you become very popular, you would have to work increasingly on TV and radio without a live audience, and if you gain so much energy from your audience, how do you manage into a camera?

W: Well, in my mind I would have to be thinking I am in people's houses. Then the [illegible] wouldn't bother me.

J: Why do you think it's so important to you to be able to talk to people, to have an audience?

W: Well, if I'm alone, I don't play. And [illegible] actually I know this is a weakness, but something I know is [illegible] wanting to share something instead of being alone.

J: Do you think communicating your feelings to me and people is an end in itself or do you learn more about yourself from the way people react to you?

W: Well, I guess I'm going on a journey with these people, but as to whether I know myself better or not, I don't know what to measure it against. I know that always there was something in my life that has wanted to communicate. I never had any formal musical training. I started to pick up the guitar and play without knowing any chords at first.

J: How did you begin to establish yourself in the States?

W: [illegible] Then I was in the [illegible] for a period of time, moving from Florida which is my home, to NY and back again, many times. And about a year ago somebody from Decca came over from England to talk to me. But I didn't go into the recording thing right away. I was thinking maybe it'll all be butchered.

J: Well why did you finally sign a contract?

W: Oh because I was going to record an album and it would come over to England first. It's available in the shops now but official release date in America is Sept 15th.

J: How do you see yourself [illegible]?

W: Maybe not in many different kinds they go different ways.

J: If you make a lot of money do you think you'd be in a way [illegible] to effect a social change? For example are you interested in this big group of [illegible]?

W: Oh yes, but I wouldn't want to get into a whole campaign about it.

J: The lyrics of your album have a very dreamy quality about them, and I wonder if you've been through certain set of changes in order to [illegible]

[illegible]

J: When you're creating on stage are you in a different state of awareness than usual, in a trance say?

W: Yes.

J: How does it feel?

W: Well I know that anybody who's going to go through it has to trust me, and if I ask someone to trust me enough to take a trip with me, then I have to let them know it's safe, that it will be safe enough going out into the stars of your mind.

J: How do YOU know?

[illegible]

J: Do you [illegible] head [illegible] again?

W: Well at that point I'm always a few steps ahead of what's getting ready to be said, because the mind you know is like a scout on a wagon train, you don't know, maybe there are some Indians in ambush. The biggest thing is that once you're out in the stars everybody's helping each other in that great [illegible]. The two hardest times are getting off the earth in the beginning, getting into that mind, I can just start right off into a whole heavy thing as far as the people themselves can get into it — that's like a rocket breaking the gravitational pull. And the other time is re-entering the atmosphere, coming back to the earth, because in the studio it became a technical thing to record and you just can't get that heavy at this time.

J: Wait a minute. I still want to know how you know that what's safe for you is safe for anyone else?

W: People only go through as far as they want and I have to sense it, when to come back down, and if I feel someone is panicking then I try to bring it back down.

J: As we know, the Living Theatre on their stage set out to create a state of panic in their audience. How do you feel about that?

W: I'm not talking about a panic in that way. I mean [illegible] who begin to get off — they've got no hope or anything, they start to go off for the first time and they suddenly stop and say 'what the hell's happening? What am I doing here?' and that's why you must let them know you're not trying to [illegible] in their minds to get them panicking.

J: Why do you think that a person's natural reaction [illegible] to blame you for it.

W: Well, people sometimes have a [illegible] when they blow a person's mind and you can find people many different ways I think. I can't really say I've decided that what I'm doing is beneficial. I don't have an area of decision. I'm saying I'm going because the people are partly leading me and they're going because I'm stimulating them.

[After one break]

J: Would you say that you ever had a really satisfying relationship with one other person?

W: I guess I sometimes have found one person who made everything for me, because I wouldn't have needed other things with other people or ever to communicate with them.

J: Have you ever felt really hurt?

W: Oh yeah.

J: Is this ever reflected in your music? Do you think the audience is aware of your feelings?

W: They can find it inside themselves to feel what that must have been.

J: Do you find your music releases you — sets you free?

W: Sometimes I get into a certain form [illegible]

W: Yeah. And sometimes I see sounds. And I jump on top of them. And I slide down them like on a slide. They take different shapes [illegible] shapes. When you're on a trip and you're jumping suddenly one note can sound like a thousand years long.

J: And when you're not doing this, what music do you like most?

W: It goes into so many changing forms. The things I go into [illegible] sounds that don't hold to any [illegible] of music but really become sounds [illegible] what they are [illegible].

J: Tell me about your literary tastes. Who are your favourite writers?

W: I like Thomas Wolfe quite a bit. I guess one of my first heroes was Jack London, [illegible] I liked him. I like the Marquis de Sade too.

J: Do you think you could ever be 'taken over' by the media? I mean so many 'stars' actually become that public image and the original person is lost.

W: Well, if that would happen, I'd become a sensational piece of nothing. To a degree, obviously there will be changes, because it's perpetually changing all the time. What happens in [illegible] years to a person? [illegible]

J: And what about sexual communication? The satisfaction you get from sex. Is it in any way comparable to a satisfying musical experience?

W: I sometimes share the sex in the music. You can feel a sexual experience during music but not necessarily externally. [illegible] ●

FARX

[illegible]

[illegible] BLOSSOM TOES & JADE

Sat 5th Oct STONE the CROWS

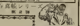
12th Oct. EDGAR BROUGHTON BAND
DJ Andy Dunkley Lights by [illegible]

ALL SAINTS HALL Powis Gdns W11 (Notting Hill Tube)

STRAY + THE **EGG**

Lights by MIDWINTER EYE

[illegible] FRI [illegible] 7.30



SCHOOL OF ORIENTAL & AFRICAN STUDIES
MALET STREET WC1

OCTOBER 3RD 7.30

the MISUNDERSTOOD

JUD'S SOUNDS & LIGHTS

ROYAL ALBERT HALL

Roy Guest and Vic Lewis present
in association with Jo Lustig

Saturday Oct 4th at 7.30 pm

THE PENTANGLE

(Bert Jansch John Renbourn Jacqui McShee Terry Cox, Danny Thompson)

Tickets 25/ 20/ 15/ 10/ 7/6 5/ from R.A.H and usual agents

A NEMS PRESENTATION

THE CRUCIBLE

[illegible]

Sats 9-3am Folk 8-12	Mike Westbrook Concert Band
20th	Keith Tippett Group
3rd Oct	Frank Ricotti Qrt.
10th Oct	Alan Skidmore Qrt.
CHINESE MENU	DRINKS

SMALLS

[illegible]

IMPLOSION at the ROUNDHOUSE

SUNDAY 28TH SEPTEMBER

DEEP PURPLE & AUDIENCE
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KELLY JAMES & CAST

CHALK FARM ROAD NW1

ADMISSION 7/6

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WHAT PETE TOWNSHEND THINKS ABOUT KING CRIMSON...

[illegible] You may [illegible] but I've got the record [illegible]

[illegible] albums before everyone else. How marvellous [illegible] looking incredible.

But [illegible] also [illegible] Silent drums drum and a mellow bloody [illegible] through everyone [illegible] woodwind [illegible] a voice [illegible] material [illegible] and indulgences you have so stand and [illegible] SCHIZOID MAN [illegible] ("The Ultimate" says Pete) [illegible] is already a fan of KING CRIMSON and [illegible] doesn't leave his seat until the album is finished [illegible] having hung around for about two hours decides to leave. I know what he [illegible] enough.

You must have gathered its good. Undeniably. But in some ways too good too soon. Rehearsed possibly. You will only know what I'm getting at when you hear it for yourself [illegible] being a [illegible] really [illegible]. The ritual [illegible] worship. The adulation of unnecessary perfection. I hear [illegible] and I know it had to cost at least ten thousand pounds to make. If they chipped [illegible] as much as I think they did in order to embrace the [illegible] I could have cost twenty thousand. I can't tell if it's worth it.

A friend listening to the album from a room below says "Is that a new WHO album?" Deeply I'm ashamed [illegible] but I'm also glad somehow. That kind of intensity is [illegible]

Twenty first century schizoid man is everything multitracked a billion times, and when you hear it you get a [illegible] times the impact. Has to be the heaviest riff that has been middle frequencied [illegible] black vinyl disc since Mahler's 8th.

An American chick comes round with a friend and tells me "They're all real musicians." I don't know where to look. I was never more aware of any other single fact.

Oh well. YINGYANGYINGYANGYINGYANGYINGYANGYINGYANGYINGYANGYINGYANGYINGYANGYINGYANGMYGGGGGGGGENERATION OOH and by the way THUNDERCLAP NEWMAN *Same to you*

ILPS 9111 KING CRIMSON

Island Records Ltd.
Basing Street London W.11.

SCORING ON THE RECORD SCENE

Photo: [illegible]

JUST HOW MUCH NOTICE do you take when you are selecting a new record or even going around record shops? After visiting some of the better known record parlours of our illustrious capital, my conclusions are that it is definitely worth while taking care where you unload your bread.

I decided to start my tour of the shops around the Dilly, supposedly the most hip area of London but just about the most pretentious as far as most of the shops are concerned. Having heard of Keith Prowse Budget Plan on my occasional strides through Melody Maker and other such articulate journals, I paid a visit to their Coventry Street branch. Downstairs the ticket agency appeared very efficient and busy and a quick trip upstairs revealed the archetypal middle-aged record shop complete with a huge board covered in dishevelled plastic numbers and letters that was billed as the Keith Prowse Top Twenty. Needless to say, it bore a remarkable resemblance to the national chart. Of the records available in the shop there were quite a few cut-price 'bargains' but a limited range of West Coast and Underground sounds. No imports were available and only Time Out was to be seen as far as magazines were concerned. I asked a few questions about which record companies provide the best service but all I received in response was a comment about not offending the record companies in case they cut all supplies.

Keith Prowse have 6 branches, but seem much more adept at providing tickets than selling records. Perhaps the only redeeming feature of their organisation is their Budget Plan which allows 17-year olds to buy records on HP — but even this has a handling charge and a lot of information needs to be divulged before they accept your money.

Onwards to Soul Discs of Coventry Street, a tiny chamber with only one person serving and a good incredible

scene that appeared to be only made for stupid American tourists with plenty of bread to throw away. During the recent 5-album hype when retail price maintenance was abolished a couple of months ago, Soul Discs offered a free single with each album. They still do if customers ask for it, but this fine act of generosity was not quite what it seemed. The shop does not even sell singles normally and the free single has to be chosen from a box of last year's leftovers. The worst piece of blatant hypocrisy was the admission that OZ is sold but normally kept out of the way under the counter. 'We used to sell IT too', the assistant informed me but he seemed to be under the impression that IT is a monthly magazine. Soul Discs are open until 10pm every night of the week and who knows what other goodies they have under the counter at that late hour!

No listening booths or hoods were to be seen in Soul Discs, and in [illegible] a similar establishment in the single-orientated [illegible] of over-priced crap in the arcade called Lord Kitchener's Valet. If you like pushing your way past the hangers-on to get to the counter, where you can shout your choice to the assistant over the blasting sound of this week's top singles, then this type of shop is for you — otherwise avoid the area like the plague.

In contrast, by far the best organised shop I visited was Soul City in Monmouth Street WC2. Soul City seem genuinely interested in helping the collector by providing a personal service rather than getting hold of the bread and losing the customer in the shortest possible time. As the name suggests, they stock only American soul records, and even chart singles are limited. The shop is run by 5 people including Dave Godin & Robert Blackmore who started up 3 years ago and now have 2 of their own record companies going and a third on the way. They have an extremely informative catalogue (price 3/6) listing all of their stock which covers thousands of soul records, many of which are unobtainable elsewhere. The shop will also supply imported singles at 14/11d, & albums at 59/11d, most of which are never released here. I spoke to Robert Blackmore who told me that many of the singles they sell only sell around 50-100 copies in the UK even though they have been million sellers in America. He gave praise to Action records, a subsidiary of Island but complained that soul enthusiasts suffer from an abominable lack of airplay on Radio One (shades of John Peel devotees recalling all the way back from the Isle of Wight). Soul City is the place for the specialist soul fan and it's a pity that the underground doesn't have a similarly run shop to cater for them.

After Soul City I made my way across to Soho Square carefully avoiding the dozens of committed People reporters hidden in the dustbins waiting for something sleazy to happen in time for next week's issue. There I found Magic Phonograph, a very small shop not unlike some of those around the Dilly at first glance.

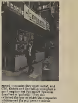
Their stock was well up to date and for such a small shop a wide choice of sounds were available. Most of the underground magazines were on sale, but the worst thing about Magic Phonograph was the terrible scratched sound coming out of their speakers. The assistant told me that they were going to install listening booths soon, but at the moment they could certainly do with some improvement. Once again Island records were praised, indeed this was the only company that received tributes from more than one shop, and Decca's release policy was not too highly thought of.

Exhausted, hungry and dying for a crap I staggered on to Dean Street where One Stop have their largest shop. Their large panoramic windows embraced surprisingly few albums, and inside I questioned the management about window displays, and how much say the record companies have in choosing which records to put in their windows. 'It's about 50-50 but we wouldn't display something we didn't like', I was told. Certainly one would think that a more positive approach is needed by shops on this question. Akin to most of the other [illegible] record stores, One Stop said they did not send chart returns in — in fact, only HMV and Chris Wellard in New Cross claimed to supply regular chart returns, which may explain why the national charts are in such a fucked up state at the moment. One Stop went on to say that they were the only shop in Britain to have David Bowie's 'Space Oddity' in stereo, for which they were charging 10/-. Both One Stop and Musicland tried to convince me that they made a very small profit on selling imports at 59/6 — One Stop even said they only did it as a service to their customers — but this seems very unlikely when the same imports are available for 47/6 from a Lancashire mail-order firm called Gates of Dawn Imports, who themselves must be making a reasonable profit. None of the shops I visited would reveal exactly how much they were making on imports. In fairness to One Stop I should point out that they provide a comprehensive list of releases available now and future imports, but why try to give the impression that they were not wicked little capitalists like all the others? The only criticism of the record companies the shop would offer were that release dates were not kept to often enough (no names of guilty companies given) and that Decca should release an album composed of unreleased Stones tracks.

Musicland, in Berwick Street, must be the most well known record shop amongst people who go to Implosion, Country Club, Frendsway, Dog & Nells and the belated Middle Earth perhaps because they supply all of these places with the latest sounds. I spoke to Ian and got the impression that Musicland is a much more intimate place than most of its rival establishments and they positively welcome you to go and listen to one of their 1500 imports in comfort before deciding whether to buy. He told me that Island records have good musical policies, but criticised British packaging and pressing which ruin American originals. As far as sales figures are concerned Musicland provided some interesting facts, for instance the Amboy Dukes album was selling 100 copies a week on import at 59/6 but hardly any when released here. Almost 85% of the shop's imports are never released in Britain. Zigzag, IT, Time Out and most of the other magazines worth reading were on sale and a Musicland Top Three singles were on display. One complaint the shop did have was that British albums go out of press too often after initial release and on the whole the shop was right on the ball and very helpful.

HMV in Oxford Street was my next target. 'The largest record shop in the world' certainly does not have a correspondingly large number of staff, as it took 15 minutes to be served and other customers told me this was quite normal. I learned of plans to turn the already impersonal pop floor into a record supermarket where people would come in, buy a record and leave. The assistant seemed so pleased at the thought of the shop dispensing records and getting rid of customers quickly that I fully expected to hear a tale of how HMV would startle the world by being the first computerised self-service record shop. I remarked how good the listening facilities were only to be told that they would be going soon. The whole pop floor was just about as impersonal and miserable as one could imagine and the assistant told me that they preferred people not to listen to more than one record because it took up too much time. Ever felt welcome?

Town Records, of Kings Road, have a small but friendly shop which is open from 10 to 6.30 6 days a week. The accent is on progressive sounds, and plenty of underground albums and literature are on show. I asked which



record companies they approved of, and CBS, Elektra and Dandelion were given a good mention but Pye and EMI/Spa were described as 'pathetic'. They also criticised the way in which the companies misinformed the pop press on release dates and such.

Chris Wellard of New Cross was my final call. This shop has a small window display, but holds folk, blues and jazz music are the main interests of the staff. Books on blues and folk were on sale as well as IT, Time Out and other journals. Tony and Chas, who I interviewed, had a lot to say about the jazz scene, and thought that CBS were the only company really interested in jazz. They thought EMI covers were pitiful and their presentation generally bad. Albums far outsold singles in recent months, they told me, and I also heard a tale of how Saturdays in the shop often end up with [illegible] festivities. The interview ended when Tony spotted a gorgeous chick with especially large tits on the opposite pavement and we all went to have a look at her. For a provincial shop Chris Wellard have a nice scene going, especially if you are interested in jazz which they will discuss with you at length.

There are some really good record shops around if you are prepared to look for them, and the ones that specialise are usually the best because the staff have more interest and are therefore more helpful, but beware of the West End shops that have not even got the courtesy to take your money politely.

Dave Williams

CALL IT SPLITS

UNLESS you are blind [illegible] you [illegible] have noticed that the music supplement and the rest of the paper are published in two separate pieces, as [illegible] week. The reasons for this are [illegible], but [illegible] to be [illegible] with.

Firstly, owing to pressure of work at our [illegible], [illegible] time that IT spends on the [illegible] machine is very limited and the paper has to be [illegible] through [illegible] as quickly as possible, which, due to various technical [illegible], means that all [illegible] if not all at once. By splitting the paper in two separate sections the [illegible] is able to [illegible] at two different times while the [illegible] which means the rest can be run at a slower pace and therefore the quality [illegible] to be better.

Having a music supplement separate [illegible] the paper [illegible] also [illegible] for those who [illegible] IT [illegible] necessary [illegible] it may be easy [illegible]. For those of us whose basic [illegible] on the Underground Ideology was [illegible] progressive music and those of us who believe that music is the biggest single [illegible] of Underground culture, it doesn't matter, we can get [illegible] music section immediately and save the rest of the paper for [illegible] reading when you get [illegible] from the Labour Exchange.

Thanks and finally [illegible] a music [illegible], the rest of the paper will be devoid of all the many music adverts which [illegible] [illegible] they should know that without them IT would probably be reduced to about 8 pages for financial reasons.

GRAHAM BOND BUSTED

GRAHAM BOND, who was to have made his first public performance in Britain for two years, was arrested on Thursday, September 10th. He was rehearsing with his group, the [illegible] at the Country Club where he was going through a last minute rehearsal practice prior to his gig there [illegible] evening.

The charges [illegible] by [illegible] to bankruptcy [illegible] that [illegible] a series of events that occurred [illegible] Graham left Britain for America. His manager [illegible] Stewart told Stuart Lyon, promoter of the Country Club, [illegible] that all his business had been [illegible] for the Courts, but it appears that while he was over there something happened which [illegible] that was never resolved.

IT understands [illegible] Graham will be released from [illegible] on Friday September 18th, when he was taken immediately after the arrest. An appearance at the Country Club has been arranged for Thursday, September 24th, so that everyone who went along last week, when the [illegible] and [illegible] by [illegible] deputised for the Big Man, will not be disappointed.

JOHN STEWART CALIFORNIA BLOODLINES Capitol ST 203

A [illegible] from Los Angeles came to see [illegible] and when this album was [illegible] the answer [illegible]. Although in London, John Stewart [illegible] underground [illegible] Hollywood while [illegible] the rest of the States, [illegible] he has a lot of changes to make [illegible] seven years of crew-cuts and [illegible] with the Kingston Trio makes [illegible] superficial [illegible].

These songs are [illegible], all [illegible] though the lyrics [illegible] the surface [illegible] like many other lyrics, careful listening will reveal just below the surface, the twists and changes wrought by [illegible] images are from genuine experience and [illegible]. Songs about old mother [illegible] Woody, [illegible] great grandfather "Mother Country" and the ill-fated Robert F. Kennedy campaign "Omaha Rainbow".

This album grows and grows on you. Everytime I play it I like it more and I play it [illegible]. Each playing reveals more meanings, more nuances, more [illegible] more loves. He is happy and at ease and has obvious conviction and honesty. It is an evocative and very American album but don't confuse this for American [illegible] confusing American politics. Stewart is singing about his people and the land and his [illegible] story. His [illegible] technique and [illegible] with James Burton [illegible] you [illegible] over the [illegible] country field [illegible]. Maybe [illegible] you as I understand and [illegible] I [illegible] it's essential that you try [illegible]

Mike

ANDROMEDA RCA SF 8031

A few reviews of the High Tide "Sea Shanties" album in the [illegible] reflected [illegible] that group's music [illegible] the same groups has been dismissed [illegible]. Andromeda [illegible] many of these [illegible] ideas. There are shades of [illegible] [illegible] that Andromeda [illegible] [illegible] to be [illegible].

There's [illegible] my mind [illegible] [illegible] quickly [illegible] passages and [illegible] lyrics [illegible] that Andromeda [illegible] [illegible] and [illegible].

[illegible]

PIED PIPERS OF WARWICK

[illegible]

THE QUIET of the little Midland town of Warwick was shattered on Saturday Sept 13 when the town's Edgar Broughton Band led hundreds of protesters through the streets in a [illegible] against the town council's ban on a free concert, which was to have taken place in one of the parks that afternoon.

Hell's Angels [illegible] important [illegible] event [illegible] and a stage crowded concert [illegible], moved through the streets with a [illegible] party [illegible] the band on the local police [illegible] a peaceful demonstration [illegible] peace there was. Says the [illegible]

The band had played a benefit concert in St Nicholas Park and asked for a [illegible] of applause to the Buzz who had [illegible] [illegible] doors.

[illegible] all and why the [illegible] was being [illegible]. The band [illegible] the [illegible] of the [illegible] and the audience who [illegible] a concert which [illegible] [illegible] Park on that day.

[illegible] first [illegible] for a [illegible] [illegible] was well under way [illegible] [illegible] [illegible] songs, [illegible] on music.

[illegible] [illegible] rapidly on that [illegible] [illegible] two months ago [illegible] two suggest [illegible] and suggest [illegible] for [illegible].

These suggestions were (1) that it should [illegible] midnight and (2) that there might be [illegible].

The band, [illegible] of the [illegible] hands of the councils, [illegible] a recent [illegible] [illegible] [illegible] [illegible] [illegible] in [illegible]. [illegible] Edgar [illegible] were [illegible].

After [illegible] around [illegible] through the town [illegible] on [illegible] cheering. [illegible]

[illegible] singing. The [illegible] of [illegible] experience.

One [illegible] was [illegible] from [illegible] [illegible] helping the band [illegible] to [illegible].

When [illegible] [illegible] [illegible] Edgar [illegible]

"[illegible] to [illegible] all [illegible] taken [illegible] of you [illegible] [illegible] the neighbours.

We have moved our [illegible]. Thank you.

[illegible] later. It was [illegible], but we could not have [illegible] without the Angels.

[illegible] back [illegible] [illegible] people [illegible] [illegible] of [illegible] [illegible] Broughton.

Already the [illegible] with the [illegible] [illegible] knocked flying, [illegible] and [illegible] [illegible] [illegible], violent [illegible] between [illegible] and the [illegible] claims.

But they [illegible] and the [illegible] [illegible] good and [illegible] move that [illegible] good [illegible], [illegible] the [illegible].

NEPOTISM – NO

JUST IN case you thought we were getting [illegible], Carl Williams who wrote "Paul [illegible] Rabbit?" in the last Music IT and [illegible] On The Record Scene in this issue is [illegible] of the Spark.

ACCIDENTAL LOVE

WE'D LIKE to send our love and very best wishes for a speedy get well to photographer Ray Stevens who was injured in a car crash on Sunday September 13th. By the time you read this, he may be out of [illegible] critical [illegible]

IAN'S BACK

IAN ANDERSON (not the Jethro one but the [illegible] of [illegible] interviewed in IT/86) is back in London after a 4 month disappearance, [illegible] everybody [illegible] of new songs, [illegible] of which are in his expected country blues style, he has finally dropped [illegible] from [illegible] a new box [illegible] of his steel National guitar.

He is getting his second album together and [illegible] that it will be out early in the new year, significantly titled "Book of Changes".

Dear Mick IT

Maybe I am not happening at all. Maybe you are not. Nobody is. Although my [illegible] [illegible] [illegible] [illegible] [illegible] Saturday afternoon [illegible] [illegible] [illegible] [illegible] after 30 seconds [illegible] [illegible] [illegible] [illegible] [illegible] to [illegible] back [illegible] [illegible] [illegible] [illegible] NOTHING ELSE [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] progressive [illegible] Moodys who [illegible] [illegible] [illegible] [illegible] Beatles. Nobody does.

MICHAEL T MORAN
[illegible] Rd.
[illegible]

Dear IT

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] people [illegible] [illegible].

[illegible] [illegible] [illegible] [illegible] [illegible].

Love [illegible]

ANGEL AND HEATHER

MIRTH OR MADNESS IN RUGBY TOWN HALL

THE EVE OF FRIDAY AUGUST 28. It was still happening on the Isle of Wight, [illegible] [illegible] [illegible] [illegible] [illegible] Warwickshire [illegible] for the [illegible].

Armed with the Edgar Broughton [illegible] [illegible] the Deviants [illegible] arrived [illegible] Mick Farren [illegible] [illegible] [illegible] [illegible] [illegible] The Rag Ball [illegible] [illegible]?

Started with a local [illegible] who [illegible] [illegible] original. Then the Third Ear Band [illegible] the first [illegible] of [illegible]. They played [illegible] [illegible] number of people [illegible] [illegible] music, but [illegible] stayed in the bar.

Sitting [illegible] with Steve [illegible] [illegible] Tony [illegible] Steve getting [illegible] drunk and Edgar [illegible] Mick [illegible] This is going to be [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Then the [illegible] [illegible] [illegible] [illegible] Steve [illegible] [illegible] the third number and [illegible] [illegible] the stage [illegible] [illegible] [illegible] [illegible] [illegible]. Then The [illegible] started. Out [illegible] [illegible] and the stage [illegible] people. Mick Farren [illegible] [illegible] Deviants' drummer [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

We all [illegible] to the dressing room [illegible] Mick and Edgar [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Albert [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] fight in the bar [illegible] [illegible] Hyde Park and the Isle of Wight [illegible] [illegible] [illegible] [illegible].

I don't know [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Deviants [illegible] [illegible] [illegible] [illegible] [illegible]?

The [illegible] is going to come and we'll be [illegible].

Mick Duncan

REGAL ZONOPHONE

&

Straight Ahead ProductionS Deliver Two New Albums

Junior's Eyes

Featuring a 23 minute symphonic-type track by Mick Wayne

"Battersea Power Station." A continuous groove in more ways than one.

Produced by
Tony Visconti

Ten Songs By Tucker Zimmerman

A powerful poetic statement. No jingles, no popcorn. Tucker Zimmerman's songs are the real thing.

We also Deliver-
Procol Harum, Joe Cocker, The Move
And Tyrannosaurus Rex